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Submitted by

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INTRODUCTION

The persistent theme of any study of music in the public high schools of the United States to-day should be: THERE IS A PRESSING NEED FOR ORGANIZATION. This paper will endeavor to show that as a general rule this condition is unfortunately true of almost every phase of music in the secondary school. The situation is far from discouraging, however: several individual cities are adequately solving the problem in one way or another, and, since the subject is becoming significantly important, a great deal of work and experimentation is being produced. In other words, a study of high school music to-day can and should pass beyond the pioneer stage of tabulating and recording---such a study should begin where there is a firm foundation, and, at the same time, where there will be true problems as well as practical and valuable results.

The present study undertakes to consider primarily the regular four-year high school or the three year senior high school. It realizes that there is a very dependent relationship to both the Junior High School and the Elementary School - as well as to the college. In fact it maintains that the continuity of any subject should be gradual and unbroken from grades one to twelve; an ideal conception of continuity would be from the first grade to the end of life itself.

As indicated in the outline, Part I will consist, in the first place, of a brief sketch of the history of Public School Music in this country. The necessity for and value of this section is to present a background and foundation for the explanation

of present-day conditions and trends. These in turn, may be appropriately evaluated in connection with present and future needs. From this may be deduced a list of general aims and objectives.

The studies and researches of the various phases of high school music will be presented in Part II. The ways and means for carrying out what are or should be, supposedly, the aims and objectives of high school music to-day will be presented in Part II. An impartial evaluation of the actual facts has been sought after. Sometimes we find the high ideals and the praiseworthy ambitions of enthusiastic exponents of "new" experiments often take the place of the true state of affairs when they are written down in articles, questionnaires, or books.

It is necessary to be both conservative and liberal when searching for the ultimate essence of a problem, and when all is said and done, nothing will be of much worth that does not offer something in terms of PRACTICAL VALUE.

PART I

A. BRIEF HISTORICAL BACKGROUND

Although we have records to show that a Mr. John Salter #1 was teaching a singing class in Charleston, South Carolina, in the year 1730; that H. D. Gould organized classes for children in Boston in 1824 or earlier, music did not officially enter the public schools until the year 1836. "The title of founder of this phase of music teaching really belongs to Lowell Mason, who went to Boston from Savannah in 1827. He was better qualified for the work he undertook, not only by reason of his musical equipment, but also because of his study of the Pestalozzian principles of teaching and his possession of marked zeal and personal magnetism." #2 These three factors, loosely termed: musicianship, pedagogy and personality, are still (though not yet widely recognized), prime fundamentals, and the pages of these studies will constantly emphasize them. The great contribution made to school music by Lowell Mason, as we see it to-day, was the instigation and establishment of the belief, hitherto seemingly inconceivable, that all children could sing. In a "Report of the Boston School Board" in 1837 is to be found the following naive comment: "Mr, Woodbridge (assistant to Mason) has been told by a celebrated music teacher in this country, that out of 4000 pupils not an individual who could not be taught to sing has been found." #3

The second great contribution to Public School Music was

#1 Birge, E. B. "History of Public School Music" p 8 Oliver Ditson Co. 1928 Boston Mass.

#2 Bulletin No. 4, 1908 - A. L. Manchester - U. S. Bureau of Education, Wash. D. C.

# 3 Quoted by E.B.Birge op. cit. pp 41-49 from "The American History and Encyclopedia of Music".

first extensively promulgated by Luther Whiting Mason. In the year 1857 this man began the teaching of music in the public schools of Louisville, Kentucky. Some years later in 1870, Ginn and Company published his "National Music Course" which was finally to prove that everybody could be taught to read music. "L. W. Mason may be considered the founder of school music methodology, for the National Music Course was not only the first completely planned course to receive national recognition - it was also the prototype of all the methods which followed it." #1

There are a number of other important figures in this early history, but space allows only an enumeration of their names: H. E. Holt, Benjamin Jepson, Walter Aiken, Nathan Glover, N. Coe Stewart, George B. Loomis. There are three names however that deserve especial attention. Two of them made outstanding contributions to the problem of music-reading. H. E. Holt's contribution was a new method of reading which embraced the idea that real muscianship was founded on the perception of tonal relations as a perfectly definite relationship - it was a distinct advance over the old rote-song method. The other outstanding contribution to music reading, and, in fact, to the whole field of school music, was made by Sterrie A. Weaver. One word characterizes his methods - and that word is singularly appealing to-day - EFFICIENT! "His only working tools for teaching were the blackboard, his own voice, and those of the children. He discarded pointers, ladders, modulators and hand signs, Even music books were unnecessary except as a test of the ability of the children to sing at sight ...... The keystone of the Weaver method was the individual singing child. His plan was flexible enough to meet the varying abilities of children in the same class, and was self regulating.#2 The other contribution of outstanding sig-

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#1 E.B.Birge op. cit. p 99
#2 E.B.Birge op. cit. pp 85-126

nificance is contained in the 'Novello Music Course', compiled by Francis E. Howard of Bridgeport, Connecticut. Although Howard's method is not especially noteworthy, a very valuable contribution was made under the self explanatory title "The Child Voice in Singing".

In the year 1888 there was published one of the most significant books in the field of music study, "How to Understand Music" by W. S. B. Matthews. This man had been successively organist, singing-school teacher, private piano teacher, and public school music teacher. It was nearly a quarter of a century after this book was written that the true value and significance of the music appreciation idea gained recognition. Naturally, pioneers such as Walter Damrosch, Surette etc. further enriched the possibilities of this field, but the first part of the foundation at least, was laid by Mr. Matthews.

Historically, then, the early years of Public School Music exhibit two distinct characteristics. The first was the great predominance of vocal music, and the second was its exclusive confinement to the elementary school. These characteristic phases, however, do not necessarily imply that music study was narrow and limited: undoubtedly the demand was always greater than the supply, but both had increased considerably as the needs became more apparent. Outside of chorus singing high school music as we know it to-day was even less frequent than the high schools themselves. Due to the fact that the most important aims and objectives of high school education in those years were college preparatory, the writer ventures to assume that music in the high schools was as adequately meeting the needs then as it is to-day. Conditions of living, the home, community, entertainment, work, leisure, in fact our whole way of living to-day would have been beyond conception fifty years ago.

These considerations will, however, be more fully developed later in the study.

According to Birge #1 the earliest record we have of any "modern" high school musical organizations or activities shows that one B. W. Merrill, a student, organized an orchestra in 1878 at the high school in Aurora, Illinois. A number of others sprang up between the years 1895 and 1900, and from that time on four men who are still leaders in the field began their work of pioneering. T. P. Giddings still at Minneapolis, R. L. Baldwin still at Hartford, Will Earhart still at Pittsburg, and Glenn Woods still at Oakland. They graphically illustrate that there are at least four successful ways of meeting to-day's needs in school music. About 1898 Mary Regal established a course in music appreciation in the high school at Springfield, Mass., and in 1899 harmony, counterpoint, and melody-writing were added to the music curriculum of the high school at Cambridge, Mass. #2

The most important events in high school music in the twentieth century are, the writer maintains, the five enumerated as follows:

(1) In 1905 and 1906 the New England Educational League, which had always been a pioneer in furthering music in the schools, organized a committee to formulate a plan to accredit outside music work pursued under private teachers. Under the leadership of Leo R. Lewis the committee evolved a plan which was adopted in complete detail by Osborne McConathy, another pioneer, at Chelsea, Mass.. This was in the year 1906. To-day the accredit-

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#1.Op. Cit. p.160.
#2. Birge, E.B. Op.Cit. p.163.

ing of outside music instruction and study, in one form or another, has spread throughout the country.

(2) In 1913, under the leadership of Glenn Woods, the City of Oakland, California purchased instruments of the band and orchestra to the value of $10,000. Now, music was put on a plane with mecanical drawing and manual training ---at least so far as it had the equipment to work with --- and in the following two or three years Grand Rapids, Pittsburg, Cleveland, and Detroit followed suit.

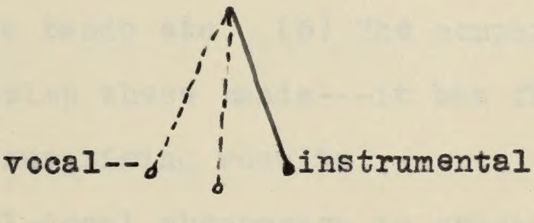
(3) Closely related to the purchasing of instruments by school boards is the gift of $15,000 worth to the City of Rochester, New York, By George Eastman in 1918. Undoubtedly this was an outstanding event and the one most effectively alluded to , when, since that date, hundreds of Kiwanis Clubs, Chambers of Commerce, etc., in small cities and towns throughout the United States, donated $100 and up toward the purchase of band and orchestra instruments and uniforms.

(4) The fourth event happened in Boston in 1911. In that year Dr. A. G. Mitchell began to teach the violin in classes in the public schools. Class instrumental teaching of the pianoforte had been carried on privately in Boston since about 1900 by Carl Faelton at the Faelton Pianoforte School. Mitchell, however, learned of the idea as applied to the violin, from England and spent a year there before introducing it into the Boston Schools. Class instrumental instruction in pianoforte was carried on in Cincinnati as early as 1913.

(5) Near the close of the year 1928 Walter Damrosch inaugurated his "Music Appreciation Hour" on the radio. The event was one of prime significance for the small high school , although its value is hardly limited to high schools of any size.

Most of the noteworthy developments in high school music have been established within the last twenty five years. Such being the case then, it is not to be wondered at, that high school music is unorganized and unstabilized. Hundreds of school administrators throughout the country refuse (1)either to allow any credit for music work or (2) to remove it from the traditional status of an "extra-curricula" activity. Undoubtedly there are adequate reasons for this attitude,~~and they will be given later.~~ but we will not discuss them here.

In concluding this brief historical background of high school music, it will be worthwhile to point out an interesting phenomenon that is always present and which might well be refered to as the vocal-instrumental pendulum shown below.



At first instrumental music developed slowly , due probably to the following four reasons; (1) The early prejudice against secular as opposed to sacred music. (2) Lack of opportunity to hear instrumental works. (3) Most of the school music supervisors were singers with the singers point of view. (4) The attitude of school administrators---because there was no precedent either

in America or in Europe for instrumental work in the schools. To-day, on the other hand, there seems to be a decided tendency toward instrumental music. This emphasis, frequently felt and occasionally very evident, is probably better described, not as an emphasis at all, but rather as a neglect of vocal music. There are at least four reasons for this tendency, all of them just the opposite of these above: (1) a distinct popular preference, especially since the war, for secular music as opposed to sacred music. (2) Almost unlimited opportunities for hearing instrumental music (good, bad, and indifferent) via the radio, theatre, dance-hall, etc. (3) Widespread popularity of class instrumental teaching with a concomitant increase in instrumental teachers. As early as 1923 one large city reported 3100 such students on violin alone.#1 (4) A decidedly changed attitude on the part of administrators---it may better be described as a"weakness for bands" ---acquired from observing the greater publicity and increased attention gained by uniformed high school brass bands, drum corps, harmonica bands etc. (5) The comparitively short time required to develop these bands---it has frequently been done in a year with surprising results.

The instrumental-vocal phenomenon is graphically illustrated by comparing two high schools of medium size: one, whose musical activities are directed by an instrumentalist, the other, whose activities are directed by a vocalist.

Undoubtedly one of the most significant latest events in

#1. Bur. of Educa. Bull. (1923(No. 20, pp.8-11.

public school music history took place at the Dallas Meeting of the N. E. A. Department of Superintendence, February 27 to March 5, 1927. The following resolution was adopted#1:

(1)"that we favor the inclusion of music in the curriculum on an equality with the other basic subjects. We believe that with the growing complexity of civilization, more attention must be given to the arts, and that music offers possibilities, as yet but partially realized, for developing an appreciation of the finer things of life. We, therefore, recommend that all administrative officers take steps towards a more equitable adjustment of music in the educational program, involving: time-allotment, number and standard of teachers, equipment provided."

(2)"that we favor an immediate extension of music study to all rural schools, in the belief that no single development will so greatly increase the effectiveness of their work and so greatly lessen the extreme differences now existing between rural and urban education. We recommend as a guide the "Course of Study for Music in the Rural Schools" approved by the Music Supervisors' National Conference.

(3)"that we believe an adquate programof high school music instruction should include credit, equivalent to that given to other basic subjects, for properly supervised music study carried on both in and out of the school; moreover, the recognition of music by the high schools as a subject bearing credit towards graduation, should carry with it similar recognition of its value by colleges and other institutions of higher education. We recommend further that the department of superintendence favor a study of present practices as to music credits.

#1. Quoted by Birge, E.B. Op. Cit.

B. THE NEEDS VALUES AND CONSEQUENT AIMS AND OBJECTIVES OF HIGH SCHOOL MUSIC TO-DAY.

In such a consideration of music in the high school it seems most appropriate to present the whole case in all its details, in its relation to the so-called Seven Cardinal Principles. There is a particular value to be derived from such a procedure because it serves to bring into relief most sharply (1) very obvious present-day changes of emphasis as well as (2) very plain evidences of disorganization. Any and every subject in the curriculum must of necessity undergo continuous change and re-evaluation. The extremely rapid developments of modern civilization in recent years should have made this idea law and gospel throughout the educational world. On the other hand it is well to keep in mind that there is a distinct difference between (1) these changing emphases and (2) the more or less general, ultimate, and enduring goals of education. Douglass brings this out very clearly:#1

"Educational aims and objectives, once established, are likely to endure for many years, This is particularly true when national, political, and social ideals undergo a small amount of change. In a democracy such as ours, we can expect that broad educational aims of our day will remain much the same as they have been in the past. Such changes as may come will be a shift of emphasis rather than the creation of new goals: rather a modification of ways and means of attaining the ultimate aims of education than an overturning of educational values."

#1 Douglass, A.A. "Secondary Education" p.330 Houghton Mifflin 1927

In all that has been written on the subject of school music, the writer has been so far unable to discover an evaluation and consideration of it in terms of the seven cardinal principles.#1 It is true that a good deal has been written about music in the home, music in the community, music as a vocation and avocational pursuit etc., but in all of this there seems to be a persistent lack of any profound attempt at a definite organization of aims, objectives, and of ways and means of fulfilling them.

The Seven Cardinal Principles of Education in the accepted order of their importance are as follows:

1. Health
2. Command of Fundamentals
3. Worthy Home Membership
4. Vocation
5. Civic Education
6. Worthy Use of Leisure
7. Ethical Character

High school music undoubtedly has almost unlimited potentialities in fulfilling some of these aims. With reasons that will become evident later, the present study emphasizes unceasingly the present-day values of music in the WORTHY USE OF LEISURE and in WORTHY HOME MEMBERSHIP. It is also of notworthy value in the aims of CIVIC EDUCATION, good ETHICAL CHARACTER and as a VOCATION. Its relationships to the HEALTH aim as well as to the COMMAND OF FUNDAMENTALS will not be

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#1 There has been at least one brief exception - of outstanding importance however: "Music and the Sacred Seven" by W.F.Webster, Supt. of Schools, Minneapolis, Minn. delivered at the N.E.A. Dept. of Supertendence' meeting in Dallas, Texas, Mar. 3, 1927

ignored. The needs and values and the aims and objectives of music in the high schools as they contribute to social efficiency and individual development will now be considered.

(1) The Contribution of Music to the Health Aim.

Undoubtedly a considerable number of high school pupils will be physically benefited by learning to breathe correctly in classes of Voice Instruction, and likewise a considerable number who play wind instruments will be forced to devote more attention to their physical fitness at all times (as it is directly related to their actual playing ability). Such benefits will probably take the form of proper attention to diet, regular habits of eating, etc. These habits will be of undoubted value, but, from the point of view of the administrator and teacher, they are most likely to be provided for in the department of physical education---assuming that every school has one. This problem of attention to one's personal health must be insisted upon and naturally the health department is the most logical point of attack.

There are, however, some knowledges, habits, ideals and interests in health education for which the department of music may be held directly responsible (at least if it can be implied that a very desirable solution is thereby in and of itself a direct responsibility). Music as a means of inspiring correct habits of healthful physical activity, as well as healthful mental activity and natural emotional expression, offers a contribution of distinct value and worth. In a civilization of hurry and tension the writer has learned that many people derive mental benefits from the participation in, and the enjoyment of, good music.

"Charles M. Schwab says that he knows nothing in life to excel it for the great purposes of relieving the strain of modern business and he has long made music study a part of his daily program."#1 Some years after his epoch-making studies, G.Stanley Hall said,"Music is the language of the feelings, the sentiments, the emotions,or,in a word,of the heart; these constitute three-fourths of life and all of them come into being or are immensely reenforced and augmented during adolescence which covers all the early teens and the very early twenties."#2 An active mind is undoubtedly quite likely to be a healthy mind, and a healthy mind a decided aid to progress and learning. The 1929 Annual Report on"Music in the Senior High Schools"of Cleveland, Ohio, contains the following statement of value: "Music offers a particularly fertile field for enrichment of emotional life. No other activity calls for such direct expression of feeling. Personality is powered by emotion. Emotion can be very dangerous if not properly guided and music offers a well-controlled avenue for emotional expression. Program-music is concerned with definite emotional reaction, primarily dealing with such human feelings as grief or joy. Absolute music on a higher plane deals with the inarticulate aspirations of the human race and is able to give expression to feelings that otherwise might appear in destructive form. Music, therefore, offers at once a means for building up the power of feeling and a safe channel for its expression."#3

#1 Cooke, J.F.Editor of the "Etude" N.E.A. Proceedings 1926 pp 331-333

#2 "On the Value of Music" M.T.N.A. Proceedings Vol.2 1907

#3 Extract from the 1929 Annual Report written by R.V.Morgan, Director of Music. p. m-2

Undoubtedly many different forms of musical activity can contribute as the ways and means for fulfilling the health aims in music. Part II will contain a detailed account of them.

(2) The Contribution of Music in the Fundamental Processes.

Probably there are a minimum of fundamental musical abilities which are of value to almost every individual. Such fundamental knowledges as (1) that of distinguishing relative differences in quality and quantity in the field of sound, (2) of the essentials of a well-modulated voice for example, (3) of its musical use for oral expression: (4) or the desirable tonal qualities of a good radio, phonograph, piano etc. Such abilities should be a by-product of all good musical instruction. Needless to say "leaving it to chance" has resulted, in the past, in considerable numbers of individuals who, it oftentimes seemed, lacked even these bare proficiencies of the sense of hearing.

Furthermore, it is admittedly true that proficiency in many of the fundamental processes "may be increased more effectively by their application to new material," #1 and the field of music is far from valueless in this respect. In applied music (orchestra, glee-club, chamber music etc.) this value is particularly potent: (1) in promoting accuracy, by demanding concentration and attention to tempi, intonation, etc. (2) by training the brain in its power to direct the concomitant execution of hands, guided thereby through notes and sounds. (3) The fundamental attitudes of cooperation and team work may be highly developed in any well-organized musical groups, and (4) the fundamental habits of industry, perseverence etc. may become

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#1 Bur. of Educ. Bull. no. 35 (1918) p. 6

truly habitual when the student is prompted to practice and to enjoy the fruits of his labor.

The ways and means for obtaining these fundamental understandings are, it is repeated, through good musical instruction of any kind. More specifically, however, their practice and their acquisition will be more fully explained in Part II.

(3) The Needs,Values, Aims and Objectives in the Contribution of Music to Worthy Home Membership.

"Worthy home membership as an objective calls for the development of those qualities that make the individual a worthy member of a family, both contributing to and deriving benefit from that membership."#1 To-day a clear understanding of the worthy home membership ideal has become extremely important. We are finding it imperative to take upon ourselves the task of "adopting deliberate programs for improving the home life of the Nation."#2

In 1924 Bobbitt, in his epoch-making book#3 endeavored to determine just what aims and objectives we ought to have on this point. The writer finds in his statements a confusion of the problem:

"Amateur instrumental performances on an instrument usually piano, organ, or violin, is diminishing in our homes. Less expensive and more satisfying methods of gratifying one's musical cravings are employed.

"This does not prove that it ought to diminish. But there is no evidence to encourage one in thinking that this trend is to

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#1.Bur. of Educ. Bull.(1918) No. 35, pp 11-15.
#2.Smith,W.R. "Principles of Educ. Sociol."p.130 Houghton Mifflin 1928
#3."How to Make a Curriculum" p. 230 Houghton Mifflin 1924.

be reversed in our generation: and there is no certainty that it ought to be reversed.

"The cravings for musical experience are largely satisfied through the use of mechanical reproduction, ---phonograph, radio, player-piano. Even with moderate-priced instruments, this type of reproduction, as compared with average home playing and singing, is reasonably good. Some of it is superior.

"The variety of musical experience placed at one's disposal through the use of mechanical reproducing apparatus is immeasurably more extensive than that possible to amateur home production. When the apparatus is good, and the repertory of selections well-chosen, it is also superior in quality to most home production. In time and labor, and therefore in cost, it is more economical."

Now the present necessity for supplying inspirations, interests and stimuli for a worthy home membership came about when those in the home were forced to go outside to earn a living. Industry and business enlarged and combined almost beyond conception and the absence of members of the home left a vacuity and consequent feeling of idleness. In the second place, modern methods of wholesale entertainment removed from the members of the home a sense of responsibility and initiative for the use of leisure. "There is a far-reaching suggestion in the fact that music is practically the only art that permits many to participate in it at once."#1 The writer has, furthermore, always considered the home to be the nursery of the fundamental ideals and virtues and thereby the most dynamic agency in molding the un-

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#1. Tapper, T. "The Music Supervisor" Oliver Ditson1916, p.85.

folding personality." #1

Undoubtedly the picture of the modern home is very familiar: The loves, feelings of good-fellowship, interests, etc.---formerly a frequent concomitant of self-activities, self-responsibilities and self-participation----make way for an attitude of hustle and bustle with breakfasts on the instalment plan, dinners at home unnecessary and therefore unknown, and suppers short and hurried and quickly put away in order to go somewhere. Perhaps to-day there is nothing of interest in the home, nothing to keep its members there, at least when they have become of school age, and consequently the search is carried outside. In such a modern civilization, "in such a higher standard of living", these outside thrills are usually bought, and commercial greed has been quick to seize upon this changed social and economic condition of increased and still increasing time for leisure. It is almost needless to point out the untold millions reaped each year by the most common of the commercial profiteers of leisure time---the movies and the talkies.

To-day in very many homes the long socially-enjoyed meal is becoming extinct and the Bible reading after it is entirely forgotten; along with these disappearing customs others more directly related to our present study are also becoming obsolete. Many of us can recall that hardly a day passed when the whole family and neighbors as well, didn't sing or play together---and usually, moreover, everybody took part. Here was a means of self-expression intellectually, emotionally, physically, and socially.

#1. Smith, W.R. Op. Cit. p.130.

"Music occupies an almost unique position in the curriculum as regards social value .... it certainly stands beside the mother-tongue in regard to usability in the home. After the ability to use speech, there is nothing which the child learns in the school that can more speedily function, naturally and valuably in the home.

"Nothing brings greater delight to the parents; nothing enables the child more easily to contribute to the life of the home, and nothing is stronger than simple song in its power of welding together into a social unit, widely diverse interests and attainments."#1

There is one more aspect of the value of music in the home which should not be forgotten. Not only does worthy home membership mean the disposition to participate in the affairs of the family of which one is a member, but it also implies a knowledge of the duties of parenthood. "Every child is a potential in two homes: that of its actual childhood and that other yet to be, when it shall establish itself as maker and founder of another family unit in the national life."#2 And educators and teachers who aim at imparting worthy habits, ideals, knowledges, interests of "complete living", can not afford to forget the fact that "throughout life the home remains the center of cultural interests manifested in reading, music, and hospitality"#3. Or, as Webster says, "Worthy home membership is one of the sacred seven: and no study of budgets and calories brings so sure a contribution to

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#1.Dykema,P.W. (Columbia) M.T.N.A. Proceedings Vol.5 p.157.
#2.Tapper,T. "The Music Teacher" Ditson 1910 pp.80-85.
#3.Smith,W.R. Op.Cit. p.129.

a life of rich significance in the home as does the gentle power of music."#1

The ways and means for accomplishing the above aims will be made clearer in Part II under the headings: ensemble and chamber music, Glee-clubs and vocal quartetts, Appreciation Courses, Orchestra, etc.

(4) The Contributions of High School Music towards Vocational Education.

A considerable number of high school graduates each year select music as a profession and many of them become vocationally successful in this field. Although the value and importance of vocational music study to the vast majority of students is comparitively small ---when considered in relation to worthy home membership or worthy use of leisure---nevertheless the offering of vocational education in music should be one of the functions of the high school. Of course "not all high schools will find it practicable to offer all the following courses (a recommended list follows). of course To do so involves an elaborate equipment and organization. Wherever a choice must be made, local conditions must largely determine the selection."#2 As a matter of fact , probably only the largest of high schools would be able to consider a complete vocational program, similar to what is found in the shop or in the commercial department. Very many high schools should, however, be able to do two things of distinct value on this point: in the first place, give credit for outside vocal and instrumental instruction, and in the second place,

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#1.Webster, W.F. "Music and the Sacred Seven" Op. Cit.
#2.Bur. of Educ. Bull.(1917) No. 49, p.18.

offer some ensemble training in instruments and voice i.e. orchestra, band, glee-club.

Now the need for vocational music study in the high school is clearly brought out by the following quotations: "Last year the people of this country paid for corn a sum of money beyond conception, two millions of dollars: for cotton, a billion and a quarter: for wheat, almost a billion...... also last year the people of this country paid a billion dollars for music...... Incredible as it may seem, these figures are not only correct: they are even conservative." #1 In other words it is not unreasonable to present the assumption of the Pennsylvania State Department of Education that "the number of high school graduates who do more or less of vocational work in music is quite comparable to the number engaged in any other occupation...... Because music is one of the leading vocations, because the opportunity to specialize in music is the logical and sensible solution of the difficulties confronting the musically talented student who desires to obtain an education, there is great need and ample justification for a vocational course in music paralleling the courses in agriculture and home economics."#2

The writer has at hand printed bulletins from several states which have outlined vocational music courses for high school students. In order to give an illustration of what has [illegible] actually been done, ~~however~~, the following quotation is selected from the report of the Superintendent of Schools of Cleveland, Ohio.#3

"The number of individuals engaged in the music pro-

#1 Furnished the writer by E.W.Newton, Editor of the Music dept. of Ginn and CO. and contained in a pamphlet "the Phonograph Monthly Review".

#2 "Course of Music Study"Bull.44(1927)Commonwealth of Pa. Harrisburg, Pa.

#3 Written by Russell V.Morgen op.cit. pp. m-8-m-10

fession and the social and economic standing of music in the community causes it to be considered one of the important occupations, and for that reason it has been necessary that some form of vocational training in music be considered for those of superior talent who desire to enter the professional field. The answer to that need was the formation of a vocational music department in Central High School."

As a final point in vocational music study, it will be well to add the following quotation:

"...... Nor should it be feared that the vocation interest will rob music of any of its cultural value: or vocational study of it, taint the spirit of musical study. There is a vitality in art that cannot be destroyed by a secondary vocational aim: and when the idealism of young people is joined with this artistic appeal of the subject, the atmosphere of vocational music classes becomes precisely that of so called cultural classes." #1 More likely than not there will be an decided increase in habits, attitudes, and ideals toward a pride in workmanship, towards enhancing beauty, and especially toward complete and more balanced living.

The ways and means for carrying out the objectives of the vocational music course in the high school will be obvious throughout Part II.

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(5) The Values of Music in Furthering the Fifth Principle of Secondary Education, namely Citizenship.

Undoubtedly the keynote in citizenship training is

#1 Will Earhart "Music as a Vocation" in Bureau of Education Bull. (1919) no. 50 (5)

that it can best be taught in action. "Civic Education should develop in the individual those qualities whereby he will act well his part as a member of a neighborhood, town or city, state and nation."#1 It follows naturally therefore that the greatest strides in civic education will be made when the youth habitually takes an active interest and an active part in social undertakings. The accomplishment of this end cannot be left to chance and the "extra-" curricular activity, in its reputation if not in its name, must become the intra-curricula or "just plain" curricula activity.

As a means of developing favorable attitudes of cooperation, team-work, community interest, good-fellowship, etc. the orchestra, band, glee clubs etc. have already proven valuable in many schools; the following statement is illustrative:

"Music training contributes heavily to the building up of social and emotional values, a fact now generally recognized. Several social factors enter into the music program. The unified performance of any group has a strong integrating effect and is especially noticeable following good assembly singing. Students of a school possessing superior musical organizations take pride in the fact that they are part of the unit possessing such groups and that pride reflects in a wholesome way through the attitude of individual students toward the institution. Members of vocal and instrumental ensembles soon become conscious of two things: first, that as individuals they are necessary to the group, a state of mind that engenders self-respect and confidence:

#1 Bureau of Education Bull. no. 35 (1918) p. 13.

and second, that they have certain responsibilities to the organization which they cannot evade except at the expense of the entire group. For illustration turn to the school orchestra. There are present a great variety of instruments, all necessary for complete ensemble. The cornet player soon realizes that no other instrument can adequately replace his part and is therefore proud of his contribution. As an individual he is very necessary to the orchestra. But when he has made a few mistakes he becomes conscious that he has a responsibility to the orchestra in providing a properly played part if the organization as a whole is to succeed."#1

There is one important phase of this activity program that should not be overlooked: "Some would have pupils study only those activities in which they can engage while young. This extreme, however, is neither necessary nor desirable. Pupils should be led to respond to present duties and, at the same time, their interest should be aroused in problems of adult life. With this interest as a basis, they should be helped to acquire the habits, insight, and ideals that will enable them to meet the duties and responsibilities of later life."#2 In other words in the aims of Civic Education as well as in the aims of Worthy Use of Leisure, we must recognize that there will be many activities such as drop-kicking and hurdling which will not be of much use and value to the man of fifty. That is to say, while drop-kicking and hurdling have their place in high school or college days, they are not very likely to be habitual in later life.

#1. 1929 Annual Report of the Cleveland Supt. of Schools op.cit.
#2. Bur. of Educ. Bull.(1918) No. 35, p.17.

Music, both self-participation and appreciation can be habitual as long as a man lives. Why not have some such interest along with the drop-kicking and hurdling? E.W.Newton gave the writer a clear-cut statement on this point:#1

"The object of teaching music in the schools is not to make musicians, but to make better citizens: and to this end each child must be developed physically, emotionally, and intellectually. If he is over-developed physically, he tends towards the brute. If he is over-developed intellectually, he becomes a cad. If he is overdeveloped emotionally he becomes a crank. But if he is evenly and equally developed, physically, emotionally, and intellectually, he becomes a well-balanced individual. Outdoor games gymnasiums, and the like, develop the child physically. Reading, writing, arithmetic, geography, and so on, develop the child intellectually. And it is left to music to develop the child emotionally. It is easy to understand the growing importance of music in the school curriculum in developing responsible citizens."

The ways and means in the field of music will undoubtedly be such as the orchestra, glee-club, chamber-music, appreciation, etc.

(6) The Needs, Values and Aims of High-School Music in Developing the Worthy Use of Leisure.

"Education should equip the individual to secure from his leisure the re-creation of body, mind and spirit, and the enrichment and enlargement of his personality.

"This Objective calls for the ability to utilize the common means of enjoyment, such as music, art, literature, drama,

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#1 Newton, E.W. Head of Music Dept. Ginn & Co. see pamphlet, op.cit.

and social intercourse, together with the fostering in each individual of one or more special avocational interests.

"Heretofore the high school has given little conscious attention to this objective. It has so exclusively sought intellectual discipline that it has seldom treated literature, art, and music so as to evoke right emotional response and produce positive enjoyment."#1

To-day the presence of the five-day week and the eight-hour day re-affirms that there is, and seemingly always will be, a greater and greater amount of leisure time for everyone. What is even more significant perhaps is the fact that "every individual should have a margin of time for the cultivation of personal and social interests. This leisure, if worthily used, will re-create his powers and enlarge and enrich life, thereby making him better able to meet his responsibilities."#2

To-day there is a generally prevalent tendency, frequently even recognized, which has sometimes been called the "rush to get nowhere". Whether scientists and thinkers in the future will explain this phenomenon as due to (1) an increasing distaste for work (2) a sub-conscious carry-over from "efficient" industrial management (3) or an unsatisfied longing for thrills and entertainment, etc., the educator must at the present moment protect the educand from expensive blunders and help him to select the most valuable experiences in order to live a successfully complete life. "The unworthy use of leisure impairs health, disrupts home life, lessens vocational efficiency, and destroys

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#1 Bur. of Educ. Bull. (1918) no. 35. p. 15.

#2 Bur. of Educ. Bull. (1918) no. 35. p. 10

civic-mindedness."#1 The greatest contribution which music as a subject in the high school makes, is toward a more worthy use of leisure time.

"It is noticeable that the advocates of the introduction of music into the schools always based their arguments on a basis of practical rather than aesthetic values, though they did not wholly ignore the latter."#2 At the present time there should be little need of arguments on mental discipline, physical betterment etc.: the point that is of far greater significance to-day is the vital need for music. "There are many who believe that America is not so much threatened by starvation or want as by a vast amount of leisure that may destroy us because we have not the character or culture to turn it into value."#3

In assuming the responsibility of developing the right knowledges, habits, interests, and ideals for the Worthy Use of Leisure, the secondary school may utilize three methods of approach:

(1) Training for a hobby or avocation.

(2) Training to appreciate (i.e. to appreciate art, music etc.)

(3) Training for "play" (i.e. games , out-of-doors activities etc.)

Since the value of music is chiefly confined to the first two, namely avocational training and appreciation, we

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#1 Bur. of Educ. Bull. (1918) no. 35 p 10

#2 Birge,E.B. op.cit. p. 35

#3 Willard, F.E. "Chamber of Commerce and Education" N.E.A. Proceedings 1927 pp 489-492

may profitably undertake a consideration of each at this point.

(a)Music, as a leisure-time or avocational pursuit.

The demands of modern civilization upon man whether in business, profession, or industry, create a state of mental and nervous tension which becomes positively dangerous when unrelieved by enjoyable activity or self-expression. The hobby then is not only a saving device, re-creating energy, self-control etc., it becomes nothing short of a life-saving device - indispensible to the present-day mode of living.

"Vocational and avocational progress move in cycles, mutually dependent one upon another. The cycle of vocation and avocation is individual as well as social.Personal health and sanity, as well as efficiency, depend upon an alternation of work and play. Ideally this alternation should be a daily concern of each individual, so planned as to produce and maintain a rounded development...... In the past we have been spending more effort on economic production than in refining the art of living. The net result of this social and economic background has been a failure to develop artistic play and a general neglect of avocational culture." #1

"The development of a love for good music and a desire to participate in its rendition is the fundamental object of all school-music instruction." #2 In speaking of the unique position of the People's Choral Union in New York City, Frank Damrosch wrote:"Success always follows upon a persistent appeal to the individual's participation in the music. Efforts which tend merely to entertain the people of the neighborhood are

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#1 Smith W.R. op.cit. p. 160

#2 Burns S.T. "Rural Sch. Music & the County Supervisor"N.E.A. Proceedings 1925 pp 512-520

less successful, but to play a tuba or sing a bass necessarily keeps the citizen awake and alert."#1 The same is true in the high school only to an infinitely more valuable degree. We do not ask that the aim shall be to make all future citizens expert performers but is it unreasonable to ask that the greater part of them shall have the desire to participate vocally or instrumentally in community, social or fire-side musical activities? Furthermore, a love and appreciation of good music, while far from being inseparably associated with actual participation, is undoubtedly greatly enhanced by the ability to play or sing. As Webster said at Dallas after hearing the performances of the National High School Orchestra and Glee Club: "We have been thrilled by the singing here to-night...... But what we hearers feel is but a spark beside the glow of emotion which fires the souls of these boys and girls...... To listen to a great symphony lifts the hearer above the muck and mire of earth: but to be a part of a great orchestra or chorus carries each performer far into Heaven's heights. Appreciation comes to its flower in participation." #2

Limited numbers of men to-day are realizing the profits of self-participation in musical activities. The writer is personally acquainted with a number of men who have found great enjoyment and benefit from actual participation in music of one form or another. In Boston there is the Harvard Alumni Orchestra composed of some forty or fifty men who meet regularly once a week to perform good music under a good conductor. Furthermore for the most part, they are inspired to devote some time to daily

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#1 Tapper, T. op. cit. pp 136-138

#2 "Music and the Sacred Seven" op. cit.

practice on their instruments. Besides this there are numerous chamber music groups which meet regularly and obtain extremely valuable benefit in recreation, relaxation, and enjoyment. The Harvard Alumni Chorus serves a similar purpose for some ninety or one hundred graduates from the ages of twenty-five to seventy-five. In Chicago we find the Chicago Business Men's orchestra of approximately ninety members; in New York, the Mendelssohn Glee-club; in Memphis, Tennessee, the Beethoven Society, furthering both vocal and instrumental participation. Of exceptional value are the choral societies in various cities throughout the country. New England has a number of the old ones: Worcester, Fitchburg, Keene, Concord, N.H., etc. The oldest in the country is that at Stoughton, Massachusetts, founded in 1786.

"While it is valuable to any community to listen to the music of a visiting artist, it is quite as essential, even more so, that the people themselves shall make their own music, have their own music interests, and through whatever form of practice they may elect, to come into more intricate knowledge, understanding, and appreciation of music as an intimate art."#1

The important place of the high school in preparing for a more worthy use of avocational leisure can hardly be over-estimated.

"The chief draw-back in America to the encouragement of a love for and appreciation of good music lies in the fact that music is encouraged in the young only up to the age of fifteen or sixteen. They are given music lessons---indeed huge sums

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#1. Tapper, T. op. cit. p.117.

are spent on music lessons. They are given education concerts unknown anywhere else in the world. Then their musical education is finished at the time when it should be continuing."#1

"In many high schools there is nothing but a continued exercise slightly extended, of the degree of power gained by the pupil in the first eight years of school. If we would have an adult public interested in and appreciative of the great masters and their music, we must have instruction in advanced phases of music. This instruction is appropriate to the high schools and to them belongs the task of articulating the music in the elementary schools with the enlightened musical understandings and interest of the community."#2

If the public high school is really to give an equal opportunity to all, it must provide for the very large group of whom music is (or should be) the most important vocational or avocational element of instruction....To give instruction in music in the grades and omit it from the high school is to lose a large part of the valuable results of the elementary training and forfeit the opportunity for musical development during the most favorable period."#3

(b) The Value of Music In Education for Appreciation.

The somewhat drastic but nevertheless intensely significant statement was once made that"you can judge the public schools of any country by the way the masses spend their time". Is the

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#1.Fernandez-Arbos,E. guest-conductor of the Boston Symphony Orch. and Conductor of the Madrid Symphony Orch."Transcript" Jan.22, 1931.
#2.Bur. of Educ. Bull.(1917) No. 49. p.12.
#3.State Dept. of Educ. Bull.(1917) No.44. Com. of Penn.

educator of America willing to have the schools of this country so judged? Probably not, because we have still left unsettled the question as to"whether or not the fine arts (with the exception of literature) shall be given in the curriculum a place analagous to science, mathematics, or foreign language."#1 In the meantime there has been forced upon us with startling suddenness the pressing need for some sort of visual education. Ten years ago the people who attended picture shows during the year ending in June, 1921, paid over $906,000,000 for their tickets. Table I shows the frequency with which high school students, according to their own statements, attend moving picture shows. In the last ten years this business has become highly organized, perfected, and developed, and it is not unreasonable to assume considerably higher figures for the present day.

TABLE I FREQUENCY OF ATTENDANCE OF HIGH SCHOOL STUDENTS AT THE MOVIES.#1

Rate of attendance	boys (per cent)	girls (per cent)
No attendance during a four week period......	14.0	15.9
Not more than once a week....................	43.3	46.0
More than once but not more than twice a wk.	26.0	26.4
More than twice but not more than three times a week...........................	10.4	8.3
More than three times a week but not more than four times a week......................	3.7	2.5
Morethan four times a week....................	2.6	.9

Total number of boys, 17,310: girls, 20, 195

In Boston we are prone to compare the "attendance " at the Art Museum with the "rush" at the Metropolitan Theatre; assuming that the benefits from the former are at least equal to those of the latter, we ask ourselves if "young Americans shouldn't be given an appreciation of America's danger in not developing a spiritual and artistic capacity commensurate with her

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#1 These figures are quoted by Douglass op. cit. p. 519 from various sources.

remarkable mechanical and business achievements ?" #1

If we do admit this danger, and if we do undertake to lay plans for courses in appreciation, we must realize first of all that we cannot lay our foundations with old New England as a background: the problem even then would be hard enough: as it is, we must deal with people of extremely heterogeneous backgrounds and in widely different localities. We must accept these people as we find them, not try to make critics out of the untutored (as has so frequently been attempted in literature), but rather to keep in mind "the fact, often repeated, or implied, that appreciation (that is practical, usable and inspiring), not proficiency in technical accomplishment of any kind, is the large aim of instruction in music in high schools." #2

The need for the study of music appreciation in the high school is probably most graphically illustrated when a citation is made of the amount of money spent on it in this country each year. It was estimated that As E. A. Newton says, "In 1928 the people of this country pays paid over a billion dollars yearly for music. We are overwhelmed with music (good and bad) and it will pay every one of us to get acquainted with it and know something about it: We are paying for it: why not get our money's worth?" ?

According to Bobbitt we are losing money:

"The type of music used, more particularly by the younger generation, is largely of inferior quality. There is deficient appreciation and use of the great music of the world. While mankind appears to tend naturally, and without training,

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#1 Rugg, H.O. "Do the Social Studies Prepare Pupils adequately for Life Activities?"22nd yearbook Nat. Soc. for study of Educ. Part II.

#2 Bur. of Educ. Bull. (1917) no. 49 p. 9

toward higher and finer types of visual art, there appears to be some strange perversity in human nature which causes us to tend toward increasing vulgarity in music. It is probably related to the transitoriness of auditory art forms and the continuity or permanence of the visual forms."#1

"Illogically then while the community overlooked the educational possibilities in the fine arts, it was spending most liberally, if not always wisely, in satisfying its artistic hunger."#2

Unquestionably one of the objectives of music in the high school in the future will be to develop ability to descriminatingly listen to the radio and the phonograph. To date the quality of the broadcasts has ranged from the very good to the very bad and the average listener, although he knew what he "liked", has not always been able to appreciate the best, nor has he always entirely escaped the influence of the worst. Someone has said, "A man's life can rise no higher than his aspirations and his aspirations will be no higher than his appreciation."

"Since the rank and file of people gain from the fine arts by enjoying and appreciating them, it follows that as many pupils as possible should learn to appreciate the various forms of art. Education for appreciation is therefore a large task, and but the merest beginning has been made upon it".#3 The ways and means in the field of high school music for developing a more worthy use of leisure are many and varied. The Commission

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#1 op.cit. p. 231

#2 Morgan, R.V. Op cit. p. M-1

#3 Douglass, A.A. op.cit. p. 504

on the Reorganization of Secondary Education advocated a Director of Preparation for Leisure: "This council member should, so far as possible, see that the pupils are developing interests that will assist them in later life to use their leisure wisely. He should consider especially the musical organizations, the school library, the art clubs and classes, and the various ways in which the pupils are spending their leisure. #1 Although most of the medium and small-sized high schools are not yet convinced that they they can afford such a teacher, nearly every high school employs a music supervisor, whose duties are, after all, closely akin to, and often take the place of, those of the Director of Preparation for Leisure.

(7) The Value of High-School Music in Furthering the Seventh Cardinal Principle, Ethical Character.

As the Commitee wrote in 1918, "Good citizenship, vocational excellence, and the worthy use of leisure go hand in hand with ethical character, they are at once the fruits of sterling character and the channels through which such character is developed and made manifest." #2

Ethical Character like Citizenship can also be taught best in action. The social contacts of the pupils, their dependent responsibilities, the cooperative undertakings - all there are offered in the various fields of musical activity. As Dewey has pointed out, the highest moral values are not realized under the ordinary recitation plan, and "when morality is defined in terms of social welfare, the moral aim becomes

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#1 Bur. of Educ. Bull. (1918) no. 35 p. 29

#2 Ibid. p. 10

almost synonymous with social efficiency. #1 In terms of vocation, good ethical character means service: in terms of Worthy Home Membership it means responsibility and a straight-forward character: in terms of Civic Education it means right thinking followed by right acting: in terms of Fundamental Processes it means honest ways of working etc.; likewise, in the health program; in the Worthy Use of Leisure, it means right or wrong habits.

"The school has at last begun to appreciate the strength of the disposition toward amusement, and to see the vital connection between the way a youth spends his leisure time and his character." #2 The value of music here is very great and while the following quotation is expressed in rather philosophical terms, it illustrates an experience that is common to every human being:

"The endeavor to create beauty has ever been a part of the life of man. In tone, as in other media, he has wrought unceasingly to express his vision of values that transcend the circumstantial and the utilitarian and reach upward toward the absolute. The elevation of mood, the purified discernment, and the heightened spiritual energy which accompany all aesthetic experience give it a value which mankind has long recognized."#3

This section of the study ought not to be concluded without a precise statement and presentation of the aims and objectives of music in the high school.

#1 Douglass,A.A.op cit. p. 471

#2 Douglass,A.A.op.cit.p. 476

#3 Music in Secondary Sch. Bur. of Educ. Bull. (1917) no. 49 p. 12

Future.

"The objectives must determine the organization or else the organization will determine the objectives. If the only basis upon which a high school is organized is that of the subjects of study, each department being devoted to some particular subject, there will result an over-valuation of the importance of subjects as such, and the tendency will be for each teacher to regard his function as merely that of teaching the pupils to master a particular subject, rather than that of using the subjects of study and the activities of the school as means for achieving the objectives of education"#1

plan The following list of aims and objectives in high-school music may, it is hoped, serve as a helpful guide in determining the function and values of the possible ways and means that are or should be used in high-school music:

1. To offer a worthy means for natural and healthful self-expression.

2. To afford a healthy outlet for one's emotional nature.

3. To offer, likewise, a means for "inner" enjoyment and pleasure (i.e. the ability to appreciate the aesthetic appeal in music.)

4. To develop the desire and the ability to use leisure time in a responsible and profitable way.

5. To develop the ability to relax physically and mentally at proper times and in proper ways.

6. To develop the desire and the ability to do one's part as the worthy member of a home in maintaining the best family standards: in finding happiness and enjoyment together in music (a) by means of participation (b) by means of true appreciation.

#1 Bur. of. Educ. Bull. (1918) no. 35 p. 27

7. To train the pupils to use the voice in a musical way for all kinds of oral expression.

8. To develop the ability to distinguish relative differences of quality and quantity in the field of sound (i.e. to avoid unnecessarily harsh and loud noises.)

9. The ability to utilize in a fundamental way the written language of music.

10. To offer to those desiring it a fundamental training in a worthy vocational pursuit.

11. To afford a worthy means of team-play, cooperation, and community spirit and to offer a means for the enjoyment of good fellowship and of wholesome society.

12. To train the pupil in an avocational pursuit which he may "develop" for the rest of his life as a means of self-expression.

13. At the same time to offer a means to use his "creative" desires and instincts.

14. To give if possible the ability to participate in the inspirations and moral values to be derived from music.

15. To develop the desire and power to appreciate and enjoy, in some or all forms, the world's best music.

Part II THE WAYS AND MEANS FOR ACCOMPLISHING THE AIMS AND OBJECTIVES OF HIGH SCHOOL MUSIC

In this consideration of ways and means it will be convenient to group together certain related phases as well as to give separate attention to some of the administrative problems. Therefore, as shown in the outline of contents, Part II purposes to deal first with that branch of high school music which may be collectively described as Vocal Music.

A. Vocal Music

Traditionally, vocal music in the high school is best known by that one word "Chorus", and for many years the chorus constituted the only form of musical activity in most high schools. To-day it is often supplanted by the glee-clubs, and, in addition, there is class voice instruction; at this point treatment of Vocal Music will be given under two main headings:(1)Chorus, and (2)Glee-clubs. Class voice instruction will be included under the general chapter on applied class instruction.

(1) CHORUS

From an historical viewpoint the chorus has been regarded as almost indispensible. As has been said earlier, most of the pioneer supervisors were primarily interested in singing and the cultivation of vocal activities; consequently chorus singing in the high school became firmly established.

"One of the most potent forces of the summer schools was the chorus singing. The combination of a good director and a chorus of intelligent singers with well-trained voices, together with the strong bond of a common professional interest, produced

an unusual and unforgetable quality of choral results. The single inspiration of the chorus sent hundreds of music supervisors back to their work with a new realization of the power of choral singing and a determination to have it in their own schools at any cost.#1

Whether convinced by its apparent values or whether due to tradition, many of the foremost men in music to-day still advocate chorus practice and most of them seem to feel that unquestionably it is extremely valuable. Will Earhart as chairman of four committees preparing Bureau of Education Bulletins#2 and of the State of Pennsylvania Bulletin#3 reiterates: "Not all high schools will find it practicable to offer all the above courses. To do so involves an extensive organization and equipment. Where a choice must be made, local conditions must largely determine the selection. IT IS RECOMMENDED THAT IN NO CASE SHOULD CHORUS SINGING BE OMITTED."#4 Ralph Baldwin at Hartford writes: "Chorus singing is required of the freshman class (grade nine) once a week in three divisions in one school and in two divisions in the others. A selected chorus from the upper classes meets once a week".#4

#1.Birge, E.B. Op. Cit. p.129.
#2.Bur. of Educ. Bulletins: (1913) No.41, (1919) No.50(5), (1923) No.20, and (1917) No. 49.
#3.Bulletin No. 44, 1927, Harrisburg , Penn.
#4.Loc. Cit. p.23.
#5. In a personal letter to the writer dated Dec. 10, 1930. (Ralph Baldwin is co-author of the widely sold music books, THE NEW EDUCATION SERIES, published by Ginn & Company and written by Baldwin, Earhart, Giddings, and Newton. Baldwin is also author and compiler of many song-books as well as being conductor of the famous Mendelssohn GLee Club in New York City. For many years he has been Supervisor of Music at Hartford, Conn.

T.P.Giddings wrote:"Chorus is required of all."#1 These authoritative statements have been cited in order to contrast them with present-day tendencies.

In a questionnaire#2 sent out by the writer, twenty-five out of thirty-six cities reported no chorus training. It is true that nearly all of them reported glee-clubs, but the point that must be emphasized is the fact that the greater part of the pupils are without the opportunity for self-expression in group-singing. Furthermore it is interesting to note that the replies from those men whose pictures are shown in Birge's HISTORY OF PUBLIC SCHOOL MUSIC (Baldwin, Giddings, Miller,(Rochester) Smith(Milwaukee), Embs,(Oak Park) etc.), although they did not all require chorus, they offered it on an average of 3.2 forty-five minute periods per week.

Also, in a study made at the State House in Boston, the writer compiled data for the following facts:#3

(1) In the year 1928-1929 in Massachusetts there were seventy-six high schools with an enrollment of over five hundred. The average number of pupils per high school was 1,178, and

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#1.Written out in reply to the questionnaire. Giddings is co-author of many books on the school orchestra, class instrumental teaching, etc. For many years he has been Supervisor of Music at Minneapolis, Minn.
#2.The questionnaire is reproduced in Appendix A. It was sent to fifty-five high school principals and twenty-eight supervisors of music. Replies were received from forty-two. These replies represent thirty-six cities, twenty-two states, and about ninety high schools.
#3. See Appendix B. This information was tabulated from the HIGH SCHOOL SURVEY of 1929. These detailed reports of each high school were put at the writer's disposal thru the kindness of Mr. Frank P. Morse, Supervisor of Secondary Education, State House, Boston.

there was a total of 89,587 pupils.

(2) Out of the 89,587 pupils only 27,397 were recorded as actually taking chorus work.

(3) Ten of these high schools offered no chorus training. (4) Adding a total of 4,233 who were singing in glee-clubs we have a grand total of 31,630 pupils who were doing any singing of any kind in the high school--approximately 35%.

In the light of this contrast of belief and actual practice, and in the light of present-day objectives based upon needs and values, the writer is forced to draw the conclusion that for some reason the chorus is not proving its worth in the modern high school. Analysis of the problem reveals several important factors which vitally effect the situation:

In the first place a great deal of the growing dis-favor of the chorus is due to the problem of organization and administration i.e. managing the whole affair profitably in an assembly of two or three hundred pupils. A rather adequate answer to this problem is implied by Earhart in Bulletin No. 49(1917)#1 "Chorus singing is necessarily the most general musical activity of the school, and the wise administration of this work is more necessary than in any other branch of music study, in order to obtain breadth of musical interest and understanding on the part of the students. It is possible for a pupil to sing during his entire high school term, the sort of songs that are sometimes sung, study them in the same manner and come forth at the end of the course as remote from understanding them as at the beginning."

#1. Bur. of Educ. Bull.(1917) No. 49. pp.16-21.

From the point of view of discipline, Earhart recommends (a)extra teachers to help(since they would not be teaching anyway) and (b) division of the chorus into smaller groups. In other words the administrative problem is far from insoluble; at the same time, however, all-round musical competence of the highest degree is absolutely imperative in the instructor.

In the second place principals are confronted with the question of its value i.e. can they afford to give the time it requires(sixty to one hundred twenty minutes per week is very helpful) without interrupting a very definitely made out schedule? Undoubtedly the "values" of the chorus that trouble the principal's mind are rather closely related to those in Earhart's quotation just cited. He cites another instance in 1919 when he was called to Memphis to make a survey of music there . #1 "....Rehearsals were bad to the extreme. Blunder after blunder was made and repeated until confirmed. In the second period of the SOLDIER'S CHORUS from FAUST, which was one of the pieces rehearsed, the syncopation caused by the tie-over every alternate bar threw the pupils quite off and resulted in their making up a rhythm of their own for the second and fourth measures.... The pupils came into these rehearsals in small groups when examinations and recitations in other subjects left them free."

Is it any wonder that high school administrators began to doubt the values of such procedures?

The third significant factor in dealing with the problem of the chorus is, the writer maintains, the prevalent uncertainty

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#1.
Bureau of Education Bull.(1919) No.50(5).

as to its long-term value as an investment (i.e. not the more obvious values of good and bad instruction, but its future value in "complete living") Now the point here is, according to Bobbitt, that "unless singing is to find a larger place in community life than now appears probable, it is doubtful if more than a small minority of public school pupils should be expected to read musical notation for sight-singing." #1 This conception is frequently manifested by the practitioners themselves in the following manner. "The vocal music in the Senior High School is far from satisfactory, and in my opinion should be radically changed. I have come to the conclusion that a goodly amount of time is wasted in vocal music. For many years vocal music has been elective. It is conservative to state that sixty per cent of those who elect vocal music do so for the credit alone and not to further their education in music. This is not only true in Chelsea but in other communities as well. It would be much more practical to have one good elective-selective chorus, than to have three choruses, as we now have , two-thirds of the members of which are there for credit only. By an elective-selective chorus, I mean a chorus to which members elect to join, but are selected with care by the Director of Music for their vocal ability and earnestness." #2

Such a stand as that in the last quotation is suspicious as a common form of "alibi". "It hardly seems right that a pupil should be deprived of the advantages of attendance at the chorus period because his contribution is slight. Is it not the object of school life to learn and to develop and would not the exclusion of those who are not prepared to contribute to the school work,

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#1. "How to Make a Curriculum" p.234.
#2. By one A.E.Cleary, Supv. of Music, Chelsea, Mass. Sch. Rpt. p.67 1930

carried logically into all classes, exclude the very pupils for whom the school life is most valuable."#1 Furthermore, is not a well-functioning guidance program in any high school at least one answer to the solution of the problem?

The contention of Bobbitt, however, is based upon the assumption and belief that the training for an activity that is not to function cannot be justified. He adds: "Even if we think that most persons should do some singing, we must admit that it will be so infrequent and of so small an amount that we are not justified in any elaborate training for the purpose."#2 Now it is hard to decide just how much Bobbitt means by the word "elaborate", but in the hope of clarifying the thought of these paragraphs, the writer contends that preparation upon the basis of what is, rather than upon what ought to be is fallacious. From what has been said of values and needs in PartI, it seems almost imperative to-day that the aims and objectives of music be borne up on a banner closely akin to ideals themselves.

"The large majority of people come eventually to realize that with a little more opportunity for musical culture in their earlier years, or a little more attention to the subject on their own part, they would be capable of a finer enjoyment and pleasure in music. This country is full of adults who express regret at the lack of opportunity for music study or attention to music study when they were young. The fact that a young boy states that he

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#1.Bur. of Educ. Bull.(1917) No. 49, pp.16-18.
#2.Loc. Cit. p.232.

doesn't care for music does not mean that he will never care for it. At the time of adolescence he is very likely to disclaim an interest in anything savoring of the real emotional spirit of that period of life. In some communities the tradition prevails that music is not a manly subject and many a boy, who may at heart be sincerely fond of it, does not admit that fondness."#1

Undoubtedly a fourth factor in the decline of chorus singing is the increasing emphasis upon instrumental music. Four reasons previously offered #2 were: (1) a distinct popular preference, (2) unlimited opportunities for hearing an abundance of it (3) widespread popularity of class instrumental teaching, (4) the "advertising"value of bands etc. in the eyes of the administrators etc. At this point, in connection with the chorus, another reason becomes evident: it is that the accomplishments in the fields of instrumental music seem after all to be more concrete, more definite, and (in answer to present-day tastes) more appreciated and applauded. It is humorously cynical, sometimes, to cite school reports that illustrate this point. The Supervisor in Chelsea (after his condemnation of the chorus) continues in the very next paragraph as follows: "The instrumental music in our schools has made rapid strides, This year two new bands were formed...... There are about thirty-five pieces in each band. The parent teachers association provided one band with striking but inexpensive uniforms...... The Senior High School Band has had a successful and busy year, having played at many functions both in school and out...... Miss

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#1 Bureau of Educ. Bull. (1917) no. 49 pp. 16-18

#2 See Pages 8-9

S.'s Girls Glee Club had a very interesting year...... A harmonica band performed which was novel and delightful...... etc."#1

In concluding this discussion of the Chorus in the high school it will be well to make a list of the principles which are worthy of serious consideration:

(1) Probably the individual conditions should determine whether the chorus should be elective or required: however, it is not inadvisable to eventually require Chorus for the 9th and 10th years, for not less than sixty minutes a week.

(2) It must be essential, however, that adequate classification and re-classification of ALL voices be made. (There are a number who should not be allowed to sing.)

(3) The all-round competence of the music teacher of the Chorus is imperative.

(4) The administrative end should be carefully worked out in order to get the greatest benefits.

(5) The conductor should never try to play the accompaniments and conduct at the same time. There is always somebody who can fill the former position.

(6) There should be considerable ensemble singing unaccompanied. (to foster the search for tone quality)

(7) The selection of music is one of the more important tasks of the music teacher:

(a) It should be suitable.

(b) "Not only does the comparative emphasis usually given the subject and text of songs, divert attention from purely

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#1 Loc. cit. p. 29-30

musical values", #1

(c) "but the physical exhilaration of singing may readily be mistaken for enjoyment of music." #1

(d) The music should not be valued because of its alliance with the sentiments of religion and patriotism.

(e) Although it may be necessary to begin with a more popular type of music, the aim should be to continually improve its quality and to finally concentrate upon music which not only demands repetition and practice but music which can also endure such repetition.

(f) The aim is not primarily to conquer one song after another but to teach some interpretation, voice training and sight-singing as well.

(2) GLEE CLUB

To-day the most popular branch of vocal music is undoubtedly the glee-clubs, and this popularity is probably due equally as much to the attention given to its adminstration as well as to the direct benefits derived from the activity itself. That is to say, administrators have found in the glee-club a longsought solution to the problem of offering chorus singing and at the same time leaving the "regular" schedule unbroken and uninterrupted. The severest fault of this solution is that they have occasionally gone to the extreme of putting it outside of regular school hours. Unquestionably the term "Glee Club" and the term "chorus" are often used synonymously. This does not offer any serious handicap providing there is a clear understanding of the situation in each instance.

#1 Bur. of Educ. Bull.(1919) no. 50 (5)

It is for this reason that some of the considerations taken up here under the heading GLEE-CLUB may just as well be defined as chorus singing. Some examples of this ambiguity of definition are the following:

In Cleveland, Ohio, R.V.Morgan states: #1

"All high schools offer chorus classes and many schools have succeeded in grading the various groups to provide for differentiation among students . One school now offers three grades of choral music corresponding to the three years of the senior high school. The tenth grade group meets twice a week and is open to any student interested enough to apply for membership. ....The eleventh grade chorus is open to those having completed satisfactorily the work of the preceeding year. The material is from the same sources and is slightly more difficult. The twelfth grade chorus is given the name of "Choral Club", and is open only to the best of the singers and then only up to a predetermined number. This group rehearses nothing but the very finest of choral literature, and represents the school as its best choral unit."

In Minneapolis, Minnesota, T.P. Giddings, in answer to the questionnaire, indicates that the girl's glee-club, the boy's glee-club, and the mixed glee-club each meet five fifty-five minute periods a week and that it is possible to secure four out of thirty-four credits for graduation by electing any one of these courses.

Now undoubtedly the objectives are fundamentally the same in both cities; there is recognized not only the need for presenting

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#1.Op. Cit. p. M+4.

the opportunity of singing to every interested pupil but also the fact that there are varying degrees of talent and interest and that a differentiated program must be set up to provide the most appropriate environment for each individual.

The values of the chorus as taken up in the previous section were primarily values for the vast majority of all the students in the high school, and an attempt was made to show that one of the fundamental aims of high school music was to give to everyone, via group singing, the opportunity to love and enjoy good music. The glee-clubs or, as we might call them, the elective choruses, do not aim, on the other hand, to reach the whole enrollment of the school; they do aim, however, to cultivate in all those who are interested, the most valuable and lasting habits and ideals. Since nearly everyone can sing, it should be the aim of the modern high school, in keeping with modern needs and objectives of leisure, home-membership, etc., to offer this added training to as many pupils as possible. Outside of the training in the elememtary school, probably the greatest factor in attaining this increase in numbers will undoubtedly be the success of the general or required chorus.

Perhaps it is well to understand at this point of the consideration of glee-clubs or elective choruses, one significant factor which is influencial in maintaining the status of these activities outside, "extra", the regular curriculum. This significant factor may often be explained by the one word spontaneity. It is maintained that only by allowing life-situations, self-participation, student control, etc., can habits, interests, and ideals really be formed. When it is further stated, however,

that the most worthy habits, interests, and ideals are most likely to be formed under the guidance and accompaniment of the teacher, it becomes increasingly difficult to distinguish the conceptions "curricula" and "extra-curricula." In other words these 'extra-curricula' activities should not be regarded as "extra" at all, but rather as a part of the regular school work. "The strongest evidence that they are so regarded is the fact that they are given recognition, supervision, and encouragement and are coming to occupy a regular rather than an incidental place in the schedule."#1 Most certainly Giddings, Morgan, Miller, and other leaders take this viewpoint. There is another reason for a consideration of this question, and that reason is brought out in the following quotation which is taken from a recent book with the increasingly common title "Extra-Curricula Activities." #2

"GLEE-CLUB. There is a place in many schools for a more informal organization to sing the less dignified but good music which delights audiences ready for something in a lighter vein. The wise musical director then will realize that a group of young people will work better in the more serious offerings if they can get together rather spontaneously and rehearse for public production the more popular sort of music, which will not be criticized in the light of expert instruction but will rather delight the audiences of parents and friends who like to have the monotony of commencements and other formal affairs broken with the simple tuneful selections of a boys' or girls' glee-club. These organizations need not be under the immediate direction of

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#1.Douglass, A.A. Op.Cit. p.616.
#2.Jordan, R.H. pp.118-125 T.Y.Crowell 1928 N.Y.C.

the musical department although,naturally, it is better to have them allied. The director if there be so formal an officer, should of course ~~should of course~~ not be chosen from the ranks of musicians outside, but a teacher in sympathy with the work of the department may sponsor the group, and see that it works to some purpose, perhaps leaving the musical direction largely to the pupils themselves. In this way the spontaneity of the group is preserved."

The writer strongly feels that this is the way not to do it. It may work, but can anyone conceive (for the great majority of cases) a group of young people remaining after school rather spontaneously, especially to rehearse the more popular sort of music (which doesn't stand much rehearsing anyway) without a director, but, if chance occured, with a sympathetic teacher? Moreover to leave the musical direction to the pupils themselves and to delight the audiences of parents and friends are not objectives at all, not even spontaneous ones.

The following table not only upsets the theories just quoted, but, what is more important, it shows to what extent the exemplary programs of Minneapolis, Cleveland, and other places are being attained.

(see next page)

TABLE II EXTENT OF GLEE-CLUBS AND CHORUS IN 36 REPRESENTATIVE CITIES IN REGARD TO (1) NUMBER OF PERIODS GIVEN (2) WHETHER GIVEN DURING OR AFTER SCHOOLS HOURS (3) AMOUNT OF CREDIT GIVEN.[#1]

	Periods per week: 1	2	3	4	5	Total
Given DURING school hours...	4	6	10	-	12	32
Given AFTER school hours....	2	3	1	-	0	6
Average length of period....	45	45	45	-	50.5	-
Mixed Glee-club or Chorus...	1	5	5	-	11	22
Girls' Glee-club or Chorus..	5	8	10	-	11	34
Boys' Glee-club or Chorus...	4	9	10	-	11	34
General all-school chorus...	5	3	4	-	2	14
Total credits toward diploma (Avg. for 2, 3, and 5 periods per week.)	-	6.8 out of 120	9.2 out of 120	-	15 out of 120	-

The above table shows, for example (a) reading down the first column, that of those who gave the subjects once a week, four gave them during and two after school hours, with an average period length of forty-five minutes. There was one mixed glee-club for one period per week and five girls' and four boys' glee-clubs as well as five general all-school choruses, for one period per week. (b) reading across, the item on the first line shows that four gave glee-club work one period a week, six for two periods a week, and ten for three periods a week: none gave it for four periods a week but twelve gave it for five periods a week. AND, that all of these twelve were given during school hours.

Perhaps the most outstanding item on this table is the fact that twelve questionnaires indicated that the glee-clubs (or elective chorus) was offered five times a week, during school hours and with an average period length of 50.5 minutes.

[#1] The questionnaire may be found in Appendix A

And four years' membership in girls', boys' or mixed glee-clubs would earn the pupil an average of fifteen out of one hundred twenty credits.

One other interesting fact, brought out by the chart from which the above table was derived, was the fact that four required outside preparation --- meaning probably that some theory and appreciation was taught at the same time.

In the twelve replies that stated no mixed glee-club, seven offered one elective chorus on an average (for all seven) of three forty-eight minute periods per week.

The most common of the glee-clubs in many high schools is either the boys' or the girls' glee-club: as shown in Table two, on page 52, we frequently find no mixed glee-club where there is a chorus, or no chorus where there is a mixed glee-club. Probably the easiest glee-club to form in the high school, from the point of view of voice selection, range of parts, etc. is the girls' glee-club. Occasionally we find only a girls' glee-club either where there is a woman supervisor or in lieu of an orchestra and band of boys only. It has been arbitrarily assumed that girls were not fitted for band playing (probably due to a false idea that permanent facial distortions etc. would result) and, under certain conditions, it has been observed that high school girls were less afraid to sing than high school boys.

The boys' glee-club is a more serious and difficult task. Bulletin 44 of the State Department of Pennsylvania states that it is the most complex and difficult problem with which the supervisor has to deal. "Supervisors and teachers

without knowledge and experience in the classification and training of male voices, especially of the tenor voice, are advised to defer the organization of a boys'glee-club until they get special training fitting them for this very difficult task".#1 But the values and need for the boys' glee-club are almost great enough to make this training imperative. On March 10, 1924, Mr. Clayton W. Old, later elected the first president of the Associated Glee-Clubs of America, said in an address at Carnegie Hall:

"Let me read you the remarks of Justice Cropsey of the New Y York Court on March 2, 1924......'Most of the criminals appearing in this court are boys and young men. To be exact eighty per cent of them are less than twenty-five years of age. They are largely the result of parental neglect and lack of discipline and proper guidance in the critical years when boyhood is turning into manhood .

"'Do we men owe no duty to these boys? Can we longer remain blind to the perils that beset them? Should we not provide places where such boys may meet and play? where they may be entertained and instructed under the influence of men of the right kind? This is a man's job and it needs red-blooded men who will put something of themselves into the undertaking'.

"We want this public interest in the Associated Glee-Clubs to lead to a popular demand that the young men of the schools be taught to read music, thus supplying raw material for more glee-clubs. We want each glee-club to take in hand the formation and care of a Junior Club, thus providing a corps of well-trained

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#1.Earhart et al. p.33.

candidates for its later membership."#1

Many will agree that as much could be done for the girls of America.

Unquestionably the small high school is able to form a mixed glee-club even if it is the only musical activity, besides the general chorus, in the high school. And the main points to be remembered in connection with it arethat it should present a higher type of music than the chorus. Whether under the name of elective choruses or mixed glee-clubs, the personnel is to some extent a selected one and the teacher can pre-suppose at least a curious interest at the start. From its very nature then it should not be haphazardly organized or uninspiringly conducted; there is an excellent opportunity to lead to some fine and worthwhile results especially in the form of cantatas and oratorios.

In the large high schools it should be possible in the course of years, with a competent supervisor of director of music, to develop what is commonly called an "A-cappella choir". "A-cappella music is unquestionably the highest form of vocal music in much the same way as the string quartette is highest in the instrumental field. This music for voices without accompaniment permits of the finest and rarest of vocal tone color and interpretation. The Glenville High School Choral Club has the acknowledged reputation of doing beautiful unaccompanied singing. A-cappella singing is most exacting, both in the matter of pitch and the quality of voice. Also during the past year this organization appeared with the Cleveland Orchestra in two of its regular symphony con-

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#1.Pamphlet printed by the Nat Bur. for the Advan. of Music.

certs."#1

There are a number of significant factors worthy of enumeration:

(1) Since the glee-clubs(or selected choruses) constitute groups of young people who are interested in vocal music, it is the duty of the school to see that their interests are guided and developed.

(2)It is not a "crime" to start in with a more popular and less worthy form of music, but it is imperative, however, that a competent teacher lead the pupils to an appreciation of the best music.

(3) It is not primarily the object of the glee-clubs "to delight audiences ready for something in a lighter vein."#2

(4) Neither should the object primarily be"to relieve the monotony of commencements AND other affairs with simple, tuneful selections." #2

(5) The development of the musical appreciations of the pupils themselves is the primary object.

(6) The director of the glee-club needs to be as efficient in the business of rehearsals and public performances as in his musical work.

(7) It will be profitable to have a well-organized student body with student officers etc, under the guidance of the music teacher (whether the glee-club meets five times a week or once a week)

(8) Since the glee-clubs in many high schools will be "extra-curricula" for some time yet, it is necessary to understand

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#1.Morgan, R.V. Report of Supt. of Cleveland Op.Cit. p. M-5.
#2. Previously quoted on p.50. For source, see footnote on that page.

how it is to be credited. This will be taken up in a later chapter on crediting Suffice to say here, however, that the"honor of membership" is not a sufficient reward in these days of crowded curricula. Since it is more selective than the chorus, both in the matter of music sung and in the quality of performance, the glee-club should always aim higher than the general all-school chorus.

B INSTRUMENTAL MUSIC

A study of instrumental music in the public high school offers a task that is fascinating and varied, and perhaps for that very reason, one that is at the same time most difficult and deceiving. Twenty of twenty-five years ago the high school orchestra was so unusual that it could be called a novelty; the high school band was virtually unknown. Five or ten years ago the orchestra was reaching the heights of popular appeal, and the band was becoming decidedly more frequent. To-day one of the most popular musical organizations is the high school band, and in many New England Cities at any rate, at the expense of the orchestra itself. The organization and administration of both the band and the orchestra in a school system are closely bound together.---the one supplementing the other in personnel as well as in functions and activities. The present study purposes to treat each as a separate unit, constantly endeavoring however, to point out the values and weaknesses of the two. A separate consideration will also be given to what will be termed ENSEMBLE or CHAMBER MUSIC. Instrumental classes and class teaching, as well as classes in solo singing and voice training, are considered sufficiently important to receive a special chapter under the heading CLASS INSTRUCTION IN PUBLIC HIGH SCHOOLS.

Earlier in this study allusion has been made to what was termed the over-emphasis on instrumental music. Perhaps this lack of balance, so far only intimated, is after all a result of momentum acquired by means of highly organized and carefully executed instrumental programs. To some schoolmen in the east, especially in New England, some of these stupendous programs do

seem over-exaggerated. The writer ventures to predict, however, that, as in the field of the Junior College, the 6-4-4 plan, etc., the less conservative "west" has been the first to recognize an imperative need. The City of Rochester, New York though west to an easterner and east to a westerner, presents an adequate illustration of this point.#1 "The board of education has by gift of Mr. George A. Eastman, who has contributed enormously to the musicalopportunity of Rochester, 426 instruments, costing $28,775, which are lent out to acceptable pupils on a bond which makes them responsible for their care and safe return, There is also at the central music office, a large library of band and orchestra music, carefully selected and catalogued, which is lent out to the schools and upon which valuable data is being collected as to its utility in public school work. You can readily see that the administration of these 426 instruments and the teaching in class band and orchestra of their players, together with 800 others who have their own instruments has led to a large and carefully organized department..... A peculiar feature of the Rochester organization is our Saturday morning public school conservatory. .....We bring to-gether all the pupils who are interested and teach instrumental music on a large scale.... Between eight o' clock and one o'clock, with twenty instructors we give sixty-five clock hours of instruction.....Beginning ensemble groups, intermediate, ... and advanced; and intermediate orchestra and an intermediate and advanced band, the senior band, which has a two hour rehearsal followed by the symphony orchestra."

#1.Fay, J.W. "Instrumental Music in the Schools of Rochester and Louisville" Published by the Nat. Bur. for the Advan. of Music,1923.

In order to give an adequate conception of instrumental music, both in its simplest as well as in its most complicated forms, and both for the small high school as well as for the large high high school, it is necessary to consider the problem and its various phases in some detail.

1. THE ORCHESTRA

(a) The material or personnel.

From the very first it is well to recognize that, from the music teachers' standpoint, the problem of a school orchestra is considerably different from that of the professional or symphony orchestra. Obvious as this difference may seem, it is still not sufficiently recognized. The writer has in mind one large city in which the orchestra and band instructors are union musicians doing considerable general business and theatre playing. The implication is not that all such situations are or might be undesirous, the point is: significant success demands that the highest motives be **other than financial.** **"For the symphony orchestra** the first requirement of the leader is that he be a musician. For the school orchestra: a teacher, organizer, and administrator first, but a musician also....Most musicians have hitherto assumed that no amateur orchestra can be organized in any institution or community unless there is material for one. The material must always **be develpped, not** discovered; **created, not just** invited to assemble . Here again the whole problem is different in comparison with the symphony orchestra."#1

In the large cities the material is furnished (or developed) by the grade school and junior high school orchestras. In

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#1. Carr, R.N. "Building the School Orchestra" pp.4-5.

the City of Rochester, for example, there were in 1923 some fifteen grade school orchestras alone. Many other cities have instru ental class teaching in the grades which, with sufficient emphasis upon ensemble training, likewise serves more or less to prepare material. Upon the elementary school and the junior high school rests the responsibility of exploring the musical aptitudes, interests and desires of the younger pupils. To the extent that this is successfully accomplished is oftentimes determined the heights to which organized senior high school music can attain. It should not be understood , however, that success is possible only by this method. Many four-year high schools will have to assume the task of developing their own materials.[1] Other significant factors of success are, as the writer sees it, such matters as crediting, "extra" or "intra" the curricula, and most of all a definate conception of what the orchestra aims to do.

(b) The aims of the high school orchestra.

A clear conception of what the orchestra aims to do is a fundamental necessity. This aim is essentially the same as that which was stated in the chapter on glee-clubs,namely, THE DEVELOPMENT OF THE MUSICAL APPRECIATIONS OF THE PUPILS THEMSELVES. As has been stated before, the general chorus is, or should be, fundamentally, the most important musical activity in the school.

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[1] Apparently it might seem that the problem of the orchestra is of wider extent than that of the glee-clubs. Such is not the case however, for it must be remembered that the elementary school has already, for many years, been preparing its members in singing and in the fundamentals of music. Similar development in the fiel of instrumental music is a function which comparitively few elementary schools have seen fit to assume. It is NOT a required function by any means, but it is a very desirable one; without doubt under the 6-3-3 plan, fundamental instrumental training in the form of class instrumental instruction should be a vital part of the music offered in the junior high school.

The orchestra, band glee-club, etc. aim to develop further the habits, ideals, and attitudes that will make for a more worthy use of leisure, appreciation of the home, etc. via self-participation in music. "The present high school orchestra holds the same high ideals of intonation, tone-quality , interpretation, material and equipment as does the modern symphony orchestra."#1 An increasing number of high school orchestras thruout the country are gradually attaining these ideals. The tables later in this chapter will illustrate how this is being done. But along with this ideal it is necessary to constantly keep in mind the development of the individual pupil; by doing this, the director will be forced to recognize that "the orchestra should be considered an orchestral class or orchestral study club primarily, and a factor for the diversion of the school only incidentally."#2 This being the case, the following more specific aims are valuable:

1-"The instruments should be played in the manner of their solo capacities, the ideals of chamber music and the refined treatment of each part in a symphony orchestra being ever kept in mind."#2

2- An endeavor should constantly be made to have as finely balanced an orchestra as possible. There is considerable lost because of the violinists all concentrating on first violin."#3,#4

#1. Morgan, R.V. op. cit. p.M-7.
#2. Earhart et al. Penn. State Bull. op. cit. p.32.
#3. Bur. of Educ. Bull.(1919) No. 50(5).
#4. The following anecdote told the writer by one of the European members of the Boston Symphony Orchestra, illustrates that the idea is not confined to the U.S. It seems that the personnel of the Imperial Opera House at St/ Petersburg was to be inspected. There was a new head of the Board of Directors in the person, as had long been the custom, of the General of the Army. After the tumult and the shouting of the General's arrival had died away, the Musical Director proceeded to introduce the musical company. First

And furthermore as Woods says: "American boys and girls and parents persist in clinging to the same favorite solo instruments."#1 However, there are various techniques which have been used to solve this problem.

3- Music should be selected that is suitable to the particular needs both in regard to difficulty and in regard to quality "Because of the demand made by school musicians, publishers have brought out a wealth of orchestral music by the master composers especially prepared for the needs of school organizations."#2

4- There are numberless other means to an end such as routine try-outs for seating, practice in sight-reading, discipline and desirable habits and attitudes established by means of special methods of rehearsing, etc.---all of which should be a part of the technique of the music director.

(c) Prime Factors in the Organization and Administration of the Orchestra.

In order to accomplish the aims of the orchestra most efficiently, there are, in addition to the various specific factors

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#1.Woods, G. "Public School Orchestras and Bands" pp.104-107.
#2.Morgan, R.V. Op.Cit. p. M-7.

the star sopranos, tenors, etc. on the stage and then the Orchestra: "Herr General von---doff, these gentlemen to my left," said the musical director, "are the first violins." "Fine, fine, excellent," said the General, And these gentlemen at my right, Herr General, "are the second violins." The General scowled, "What what is this, second violins in the orchestra of the Imperial Russian Opera House? Impossible! I declare that henceforth there will be only first violins!"

already enumerated, four major considerations, which are in great part at least, the problem of the school administration.

1- Crediting the Orchestra.

Treatment of this problem will not be extensive at this point because it is given general consideration in a later chapter on crediting.

The writer maintains that "credits should be given pupils who play in the band or orchestra if their work is worth it. Music credits that are given in school should be earned."#1 The point is that the capable supervisor of music must organize and present the orchestral training in such a way that it does fulfill these requirements. If we are going to admit that "the organization of either the band or orchestra is ordinarily simple"#2 that we can "leave the musical direction largely to the pupils themselves,"#2 then it should be emphatically stated that credit should not be given. The following table will set forth present-day conditions and will offer a basis for discussions of both the orchestra and band:

(see next page)

#1 Hughes, C.L. "Study of ......H. S. Music Instruction" Sch.& Soc 27: 306-308, Mr.10, 1928.

#2 Jordan,R.H. Loc. Cit.

TABLE III.#1 EXTENT TO WHICH ORCHESTRA AND BAND ACTIVITIES ARE GIVEN: (I) NO. OF PERIODS (2) DURING OR AFTER SCHOOL HOURS (3) CREDITS ALLOWED: 36 REPRESENTATIVE CITIES, IN 22 STATES.

Orchestral Activities:	1	2	3	4	5	6	10
Advanced Orchestra............	2	8	5	1	16	1	1
Second Orchestra..............	2	6	3	0	11	1	0
During School Hours...........	0	5	4	1	16	1	1
After School Hours............	2	4	1	0	0	0	0
% of credits toward diploma...	3	6.4	7.3	6	12.7	-	12.5
Average length of period......	75	44	57	42	50	42	40
Band Activities:							
First Band....................	1	8	5	2	15	1	0
Second Band	0	2	3	0	8	1	0
During School Hours...........	0	3	4	2	15	1	0
After School Hours............	1	6	1	0	0	0	0
% of credits toward diploma...	3	6.4	8.6	7.5	13.3	-	-
Average length of period......	75	44	57	53	50	42	-
Inter-high school orchestra...	1	1	2	0	2	0	0
Inter-high school Band........	0	0	2	0	1	0	0

The table may be interpreted as follows:

In the first item under Orchestral Activities, for example we find that, for the so called advanced orchestra, two devoted one period a week; eight devoted two periods a week; five, three periods a week; one, four periods a week; sixteen, five periods a week; one, six periods a week; and one, ten periods a week. Or, reading down, in Orchestral Activities, (under the column, one period a week), we find that two questionnaires answered that both the advanced and the second orchestras were given one period a week, both after school hours, with 3% of the total credits toward a diploma obtainable in this way, and with an average period length of seventy-five minutes.

#1 As derived from the answers to the Questionnaire, see App. A.

Further facts of interest, some of them not in this table, are the following:

1) Three questionnaires required outside preparation of some sort for the orchestras.

2) In the instances where six and ten periods were denoted, the time was three and five "double" periods respectively.

3) Four required less time on band than on orchestra practice.

4) Only three cities indicated more time to band than to orchestra.

5) Six had inter-high school symphony orchestras and three had high school concert bands.

6) A considerable number wrote "All music given during school hours".

7) It is shown that, where thirty-four answered advanced orchestra, twenty-three of these had an intermediate or training orchestra and three of these training orchestras required less rehearsals than did the first orchestra.

8) Over half of these first orchestras met five times a week and during school hours.

9) And they allowed approximately 13% of the total credits toward a diploma in this.

10) There were in all thirty-two first bands, one half of which met five times a week, and fourteen second bands two thirds of which met five times a week.

It is obviously unfair to ask the administration to give credits for participation in a loosely organized orchestra or

band when the participation means nothing more than membership. On the other hand, it is just as unfair to ask a pupil who is giving time, energy, and effort (and receiving distinct benefits) to a well organized "intra" or even "extra" curricula subject, to be content with nothing but the resulting extra work (perhaps some "honor") in other subjects. The writer is personally acquainted with conditions in two Massachusetts high schools which illustrate these facts. In these two high schools credit has been withdrawn from the orchestra because of threatening conditions of dis-organization, but, the band having become popular due to (1) a gift of $1000 for instruments in one school and (2) to the appointment of a band musician as teacher in the other, credit has been extended to the band more than was formerly given to the orchestra. In the whole State of Massachusetts in 1928-1929 there were seventy-six high schools with an enrollment of five hundred or over ---averaging 1,178. Six offered no instrumental training; of the remaining seventy, fifteen, or approximately 22%, gave no credit at all.#1

(c)Prime factors (cont'd)

(2)Giving the Orchestra training during school hours.

Maddy and Giddings emphatically state that "the time should be past when instrumental music, hitherto the Cinderella of school subjects, takes what is left over and fights for a precarious after school existance with all the after-school interruptions."#2

#1.As derived from the High School Survey by the writer. See Ap. B.
#2."Instrumental Technique" Op Cit.

This statement is just as emphatically made by the table above on page 66, which illustrates the proceedures in the thirty-six representative cities for both orchestra and band.

Again, in Massachusetts we find that in all of the seventy-six high schools cited above, orchestra was listed as an"extra-curricula" activity; in the City of Boston, however, personal observation has disclosed that in some high schools the orchestra meets during school hours, but, at the expense of giving up regular classes. The only argument that could be found anywhere for such a proceeding was a weak one presented in "Instrumental Technique"#1 "Losing some of the regular work of the school is not so serious a matter as might be supposed, as these young musicians are almost invariably above the average mentally, both naturally and as a result of their musical training." Both this attitude and the above practice is emphatically condemned by the writer; there are at least three very likely results:(1) a bad habit of "cutting" classes and "getting by", (2) a danger of over-emphasis of the impòrtance of music and a neglect of other subjects, or, as is frequently the case,(3) non-attendance at the musical subjects followed by giving up the orchestra entirely--- a natural result of higher demands in college preparatory as well as other courses.

(3)Providing graded work for orchestra students.

Although entirely out of the question in small high schools, this plan offers many excellent features. In Cleveland "most high schools organize two groups, the senior orchestra for advanc-

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#1. Maddy and Giddings Op.Cit.

ed performers, and a junior orchestra for those not ready for the exacting demands made by the senior ensemble."#1 Table III onpage 66 indicates to what extent the advantages of the intermediate orchestra and band are being utilized.

Some of the advantages of the training orchestra are (1) the pupils may be here induced to take up and gain practice in the instruments that will be needed in the first orchestra. (2) The first orchestra can be successfully maintained as and organization with symphonic ideals, and (3) the second orchestra can offer training to those who desire to participate but who cannot get into the first orchestra, This arrangement is inspirational when "it is distinctly understood that when there is a vacancy they (those in the second) may enter the first. The minute a section is full in the head orchestra, that section stiffens up all along the line and pupils begin to plan ahead."#2

In some cities there is , in addition, a third orchestra composed of the best performers from the different high school orchestras in the city. The main purpose and value of the inter-high school orchestra is to give still further training to a more selective group. In the replies to the questionnaire it was found that it very rarely takes the place of the intermediate orchestra, of of the first orchestra itself. It might well be , however, of extreme value in these capacities in the junior high school or in the elementary schools where there was not sufficiently complete instrumentation within one particular school. In Rochester

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#1 Maddy and Giddings "Orchestra and Band Technique" Op. Cit.

the inter-high school organization assumes another aspect: "Beyond the senior high school there are a huge festival orchestra and band, which have special rehearsals on occasion to prepare for some public appearance. These organizations played eight times last year, exciting great interest and enthusiasm."#1 In many cities in fact, they frequently supply the instrumental part of the oratorios and cantatas.

(4) Furnishing instruments at school expense.

There has been considerably less opposition to the idea of having the school furnish many of the musical instruments, since the advent of the popularity of the high school band. On the strength of its popular appeal the band has undoubtedly been the strongest wedge in gaining the much needed instruments, and in recent years considerable advance has been made in securing needed instruments for the orchestra as well. Morgan states, "Instruments of the non-melodic type are considered standard equipment for instrumental classrooms in just the same manner as typewriters for typing classrooms. Without this fortunate condition the progress made in the last year or two would have been utterly impossible. Parents are reluctant to buy instruments that are not suitable for melody, particularly when there is no simple way of knowing how probable success will be."#2 Moreover,

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#1. Fay, J.W. Op. Cit. p.13.
#2.Morgan, R.V. OP. Cit. p. M-10. On this point the most humorous "story" that has come to the writer's attention is the one written in all seriousness (evidently by Maddy) in Maddy & Giddings "Instrumental Technique" Op. Cit. p. 25: "Eight girls resigned from the band. One of the girls who had drawn a tuba said in a somewhat venomous tone that the cornets and clarinets got all the tunes while she drew nothing but after-beats (on the tuba?) and she hated to practice and the folks at home wanted to hear a few tunes. They were all changed to the wind books of the

many high schools will probably find it necessary to purchase some of the more common instruments first. For example, in a concert band of forty members at least fifteen clarinets are needed to make a musically balanced ensemble. Frequently this number will be lacking even in a good sized high school, and the quickest and oftentimes the only way to get that number of players is for the school to buy the instruments. Music supervisors of necessity have been forced to adopt certain techniques (1) in persuading the school board to buy these instruments and (2) in adequately taking care of them---loaning them--- after they have been bought. Glenn Woods describes one form of tactics: "Compare this expense with the expenses furnished by the school in the manual training and domestic arts departments. Make a survey of the total equipment owned by a single high school community say, and let the board of education supply one third of this."#1 The problems of loaning these instruments to the pupils have been pretty adequately solved.

Before closing these paragraphs on furnishing instruments at school expense, it is well to consider Bobbitt's contention in which he states that "In the matter of instrumental performance the expense is so great and the need is so small that schools are not justified, it seems, in giving the instrumental training except as it is strictly vocational training or high grade amateur training as an extra for those of special musical capacity."#2

#1."Public School Orchestras and Bands" pp. 104-107.
#2.Op. Cit. p.232.

UNIVERSAL TEACHER (by Maddy and Giddings) where everyone has as many tunes as everyone else and all were happy. A few weeks later the tuba player was invited to render a solo with a piano accompaniment at a gathering of friends. Now she proudly carried her huge instrument where she was rather ashamed of it before." The writer wonders if the "sales" of the book will be materially increased by such an imaginative"curtain-raiser."

Actual practice has evidently considered vocational training and special musical capacity rather widely extended in some of our larger cities. The significant point is, however, that the expense, whether great or small, is being borne by individuals if not by the school. As to the greatness of the expense, has Bobbitt sufficiently considered the problem? The City of Rochester, New York in 1923 owned 426 instruments valued at $28,775.#1 The average life of these instruments would probably be at least ten years.#2 Under these conditions the actual cost of the instruments alone would be but #6.75 per pupil per year.

In reply to the question "Does the school own any instruments?" an affirmative reply was received from all forty-two questionnaires. The largest number of instruments specified was 700 in Rochester, New York, and the highest value specified was #90,000 in Pittsburg, Pennsylvania.

(5)Class Instrumental Instruction.

This topic will be considered in a later chapter, but mention should be made here to emphasize its importance in the success of the high school orchestra. As Will Earhart wrote in the Questionnaire, "Membership in the high school orchestra does not have to be required to be credited in class instruction in school. It is the objective." The extent to which it is required, along with other related data, will be found in the later chapter on CLASS INSTRUMENTAL AND VOCAL INSTRUCTION.

#1. Fay, J.W. op.Cit, p.10.
#2. Buckton, L.V. Teachers College Publication, "College and University Bands". This gives extensive data on the lasting value, wear, etc. of the different musical instruments.

2. THE BAND

The techniques of organizing and developing the high school bands are essentially the same as those used in the organization and development of the orchestras. Even more than the orchestra, probably, the material will have to be"created". The band should meet during school hours for rehearsals, should be duly credited, and each high school should develop if possible the dual plan, i.e. of providing one band for beginning students and another band for the others.

There have been a great many broad statements about the band and its possibilities as well as about its aims and its uses. A clear understanding of these points is vital to the future development of high school music. Presumably a good many of the arguments for the"superiority"of the band (and there have been many such arguments) have been supported by Goldman's atatement that, "I personally believe that the concert band of the future will be the equal if not the superior in artistic effects of the symphony orchestra."#1 Similar statements which have followed are like the following: "In certain ways the music of a band is superior to that of an orchestra of any kind. Sustained organ-like effects of great power and lovliness are possible as from no other musical means."#2 The question at hand is not that of the superiority of the one over the other, though the answer to it may later become evident: we are concerned rather with the problem of its place in the future development of high school music.

#1 Quoted by L.V.Buckton Op. Cit. p.1.
#2 Maddy and Giddings Op. Cit. p. 79.

The table on page 66 shows the comparative "standing" of the band and orchestra in thirty-six representative cities. From this table it is evident that the orchestra is still more widely utilized than the band. This fact is especially noticeable in comparing the number of intermediate orchestras and bands --- twenty-three cities having the former, and fourteen having the latter. In the West Technical High School of Cleveland, however, we find a "sumphonic concert band of 86 players, a girls band of 60 players, and three training bands with a membership of from 50 to 60 each."#1 And in twelve out of the 76 largest high schools in Massachusetts #2 there were enrolled more pupils in bands than in orchestras, and two had bands but no orchestras at all. It is evident then, on the one hand, that a considerable number of the representative high schools, where band has been an integral part of the music program for a number of years, have found it expedient to devote considerably more attention to the orchestral activities than to those of the band. On the other hand, it is evident that, in some twelve Massachusetts cities, the recent advent of the band has considerably overshadowed the older orchestra.

(a) Developing a high school band.

An understanding of this phase of the problem will be of value. As has been stated previously a great deal of the popularity of the band has been due to its comparitive speed in developing. Undoubtedly the increased popularity of football has also afforded increased opportunity for displaying the band. The writer had the opportunity three years ago of closely

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#1 Morgan R. U. op. Cit. p.m7
#2 See appendix B

following the development, from the beginning, of a high school band in a small Massachusetts city. At the end of the first year, starting from nothing at all, (only three of the twenty players had had any instruction of any kind) the band was able to give a creditable public performance. At that time the Mayor of the city turned over his years salary ($1500) toward the purchase of instruments, and for the next two years progress was very rapid......Today the membership of the band is three times that of the orchestra, and it over-shadows all other musical activities in the high school in its popularity.

Now, a pupil can take up the study of the cornet and in a yeat's time do acreditable job in a band: such a feat is impossible on the violin or 'cello. "The band is organized along the same lines as the orchestra but should not, I believe, begin so early since the orchestra needs a start."#1 The great diversities of color, nuance, and phrasing possible in the orchestra are, many of them, out of the question in the band. The comparison is the same as that between the violin and the cornet. This, the writer feels, is the real answer to the question "why bother with the orchestra at all when the band is so much quicker?"

(b) The aims of the band in the high school

There are two general views held by public school musicians in regard to the aims and objectives of the high school band. One holds that "the band serves a different pedagogical purpose than the orchestra and is intended to appeal to a class of boys that the orchestra will not at first interest. The band is not conducted on as high an artistic plane as the orchestra:

#1 Maddy and Giddings Op. Cit. p. 79-83

in fact it makes no such pretensions; rag-time, jazz, and popular hits may be played almost without apology."#1 The other view is that "the school band of to-day is a concert organization that easily equals the best professional concert bands."#1 And "the discipline of band practice, with its number of parts to be fitted together in fine coordination, is as great as that of orchestra practice, and is felt by the listener as well as by the performer."#2

The aims of the high school band as the writer sees it, are:

(1) First of all to develop and train the musical appreciations, habits and ideals of the individual student, reaching undoubtedly many who would not otherwise be interested.

(2) In performing this particular function, the band assumes patriotic, out-of-door, and military aspects, and it "acquires something of heroic character from those associations as well as from its natural idiom of expression."#3

(3) Furthermore "this flashiness has somewhat blinded us to the possibilities of its greater development"#4 especially in the performance of good music.#5

(4) As a consequence of these lively, awe-inspiring, and spectacular aspects (and also to to its ease of development) precaution must be taken against over-shadowing other school activities in music.

(5) It must always be kept in mind therefore, that the

#1.Carr, R.N. op. Cit. p. 94.
#2.Morgan, R.V. op. Cit. p. M-7.
#3.Bur. of Educ. Bull.(1919) No. 50(5)
#4. It has recently come to the writer's attention that a Wisconsin school spent #2,000 for uniforms and #1,000 for instruments.
#5.A sample program of the Cleveland High School Symphonic Band included: Liszt's "Les Preludes",Sebelius' "Finlandia", and Tschaikowsky's "Marche Slave"

lasting values of the band (in the form of future habits for leisure time and worthy home membership) may be considerably less than those of the orchestra of glee-club. Like the football players, the tuba , the alto, even perhaps the trombone players, are less likely to continue their avocational pursuits than are the string players of the orchestra.

(6) On the other hand it must be remembered that the band is a very important immediate means for worthy emotional expression. "A real boy is noisy and boisterous and his superfluous energy needs some avenue of escape."#1

(7) The band is not however, distinctly a boys' organization, and no hearsay or prevalent impression should blind the music supervisor to that fact. Several high schools to-day have girls' bands.

Further consideration of the problems of the high school band will not be given because of the fact that these problems are, in a large degree, those already discussed in the section on the orchestra.

#1. Woods, G. Op Cit. p.82.

3. ENSEMBLE OR CHAMBER MUSIC.

In the 19th Century most of the seekers for intensive musical training flocked to Europe, and "there was gradually instilled into the American home an unfortunate feeling of social superiority for solo performers in singing and playing which tended to break down the bonds of social diversion in music, which resulted in a distinct loss to American life and which the public schools of the present century are attempting to restore."#1 The writer is of the opinion that public school music has neglected to the extreme one of the most potent factors in developing better habits, ideals, and attitudes of home-membership i.e. the field of chamber music. Without doubt the larger part of the pupil's future self-activities in musical expression will and should be executed in the home. Consequently, the writer feels, most of the self-expression is going to be in the form of small combinations of instruments--- piano and violin; piano, violin and 'cello; flute, cornet and piano; string quartett; etc. Now the band and orchestra furnish a certain amount of inspirational and practical training for such activities, but the greatest stimulation will come when the pupil learns to enjoy and appreciate these activities through actual participation in them. In the field of music as well as in the field of literature or civics, it is well to remember that training in life situations is highly preferable whenever it is possible.

Such a proceeding is not only far from impossible, but it is highly practical. Many of the great composers have written for these small combinations some of their finest works: string trios, string quartetts, woodwind trios, woodwind quartetts,

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#1 Birge, E. B. Op. Cit. p. 60.

as well as various combinations with brass instruments. Furthermore music publishers have arranged hundreds of the best pieces of music not only specifically for certain definite ensemble combinations but arrangements that are playable by any number of any combination of instruments. These latter publications are highly practical and effective and the writer has had the pleasure and experience of playing hundreds of them in combinations of two, three, and four players. The results of the questionnaire show, more than anything else, that chamber music is still quite uncommon:

(1) Thirty answered that it was not offered.

(2) Of this thirty, eight had, however, both first and second bands and first and second orchestras.

(3) Five offered chamber music as an extra-curricula activity but with no credit.

(4) To show that it can be done, however, three were offering it during school hours for two, three, and five periods per week respectively, and the total credits for it towards a diploma were respectively: four out of 120, twelve out of 120, and fifteen out of 120.

(4) OTHER FORMS OF INSTRUMENTAL TRAINING

There are still further forms of specialized musical training which may be offered in the large well-equiped high school. These specialities are usually given in connection with a vocational course in music in only one of the city's high schools. Cleveland, Ohio furnishes an adequate description of this unusual type of work:

"A prepared professional must know elementary theory and a certain amount of harmony: his usefulness and chances

for success are increased by a thorough understanding of orchestration. All of this knowledge must be mastered in the vocational music course, and constant playing in various types of organizations is required. For instance, a student may be assigned to play two weeks in the movie orchestra, another two weeks in the banquet orchestra, or again in a wood wind or string quartett. This gives a variety of training, as close to actual working conditions as possible.

"It has been long known that performers doing theatre work find it almost impossible to understand and handle musical problems put before them, no matter what their specific training along solo lines has been. In the vocational course a movie orchestra is organized in connection with the pictures shown in the high school during the noon period. The film is shown several times to the students and they are required to work out compositions appropriate for its accompaniment. The music is then assembled and fitted to the time schedule made necessary by the frequent change of scene. After a rehearsal the music and picture are produced together in the auditorium under actual theatre conditions. A student having this training is naturally more able to succeed in his first position after leaving the school. Modern conditions require orchestras in the film recording studios and for radio performances. There is a constantly increasing need for better prepared school music teachers, and this vocational training will yield a product far superior from the musical standpoint to any which has been available previously.

"......One very important phase of the work is the training in conducting. Students are required to prepare

themselves in certain numbers and then to take the baton in conducting the orchestra......"#1

The writer feels that such specialized training, though valuable and worthwhile in itself, is beyond the range of high school music. The attitude he adopts here is essentially the same as that which he holds in regard to industrial vocational education.

I- Since the professional musicians field is becoming highly diversified: offering a multiplicity of vocations, the per capita costs are too large to warrant specialization to the extent described in the above quotation.

II- What is more significant however is the fact that preparation is being given to a lot of pupils who are never going to be able to use that preparation. There are very few men employed in moving picture studios and hundreds of Hollywood union musicians are penniless. Furthermore the number of radio performers in music is very small indeed (i.e. those who are getting paid for it). In Boston and New York for example, the bulk of the business is done by a comparitively few fine musicians who earn from $200 per week and up doing nothing but playing one broadcast after another, each broadcast under a different name in a different group. In Boston, where there are three of the largest stations in the country, only about twenty-five musicians are are making a living broadcasting, and these men do most of the work.#1

III- Furthermore, when the problem of vocational music education is considered, the courses most valuable to follow

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#1 Morgan, R. V. Op. Cit. p. M-9
#2 These statements may all be verified at the office of the President of the Local No. 9, Am. Fed. Of Mus. 56 St. Botolph St., Boston.

seem to be either one in a major field (i.e. stringed instrument playing or voice or brass instrument playing, for example, with a number of "minors") or, one which gives a wide training in the principles of music. Both of these proceedures allow for specialization after graduation in a music school of conservatory.

The writer feels that attention should first be given to fundamental habits and attitudes of health, leisure, home-membership, etc., for the subject of music cannot most successfully be both the vocation and avocation of any one man. There is a weakness in offering a too highly specialized course in music for even the vocationally interested student of music. As Earhart wrote, "In the vocational course one-half of the total credits for graduation may be in music. In practice, however, we have never had a pupil graduate with more than one-third of the total music credits."#1

#1. In a personal letter to the writer dated March 6, 1931.

C. CLASS INSTRUMENTAL AND VOICE INSTRUCTION

Closely related to Sections A. and B. (Vocal and Instrumental Music) is the present chapter on Class Instruction. A separate treatment is given to this problem mainly for two reasons: (1) Because it was felt that, whatever the subject taught (whether piano, voice, violin, etc.) there are a number of problems in common, and (2) because this feature of public school music is of distinct importance and significance at the present time.

1. The Aims and Purposes of Class Music Instruction in the High School.

Strictly speaking, class instruction, particularly class instrumental instruction, is the function of the elementary or junior high school. In a booklet#1 published by the National Bureau for the Advancement of Music, there is found the following: "Just as every child is entitled to the development of his capacity for music appreciation, to the end that he may be better attuned to his environment, and may derive more benefit from the music in it, so is he also entitled to the development of his capacity for self-expression in music and to the discovery of any special talent in that direction, if he has it. If he has no great natural endowment, he may nevertheless have some aptitude, or at the very least a limited capacity. Whatever his endowment his parents should be apprised of it and what there is of it should be given its opportunity. The discovery and encouragement of latent abilities is held to be the noblest aim of education

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#1. "Piano Classes in the Schools" (45 W. 45th St. N.Y.C.)

by all educators."

Exploration then , the peculiar function of the junior high school, and to a certain extent of the elementary school and the senior high school, is undoubtedly as necessary in the field of music as it is in the fields of literature, science, etc. In the more remote past this exploration in music has been almost entirely carried out by the private music teacher. Consequently the first musical contact between the public schools and the individual pupil, so far as actual vocal or instrumental ability was concerned, had been thru the media of the orchestra, band or glee-club. If it has no other function then, class musical instruction in the public schools (whether in the elementary, intermediate, or high school) serves to open the door of musical opportunity to all.

"Every child interested in a musical education should be given the opportunity to try it out in the public schools and at public expense, as in the case of any other academic subject. Not only instruction but everything else should be as free as in the manual training department."#1

The second objective of class teaching in the public schools is a more concrete one: (it is perhaps the main objective in some high schools) to provide the necessary training previous to entering the junior or senior orchestra, whichever the case may be. "The whole problem of music education in the schools depends upon the success of class instruction. Private instruction is so expensive that it cannot be considered for a moment in connection with public school music."#2

#1. Carr, R.N. Op. Cit. p. 30.
#2.Miller, C.H. Director of Music Rochester, N.Y. Quoted by E. B. Birge Op. Cit. p.199.

More especially has class instrumental instruction furthered the rapid strides of instrumental music in late years. This attitude is graphically set forth in the following quotation: "Now that class teaching of the different instruments has begun and is being carried on so cheaply, rapidly and successfully, we may look for a wonderful expansion of public school music on the instrumental side....and these classes will be in the form of bands and orchestras after the first few weeks."#1

Although , as has been stated, class teaching is part of the explorative function of the junior high school, it will be inevitable that it will be carried on , to a greater or less degree throughout the senior high school. Considerable numbers will always be unable to afford private lessons, and several others will want to start lessons even as late as the eleventh and twelfth grades.

(2) The Dangers in Class Instruction Concomitant with the Aims and Objectives.

It is natural that an innovation in music so revolutionary as class teaching should bring, in the wake of its unchecked plunge ahead, a number of dangers which may be threatening.

In the first place there have been some misconceptions in regard to the untold "retaining powers" (motivating values) of class instruction as compared with individual private instruction. "No greater innovation has come in all music teaching than the discovery that piano may,can,and should be taught to children in groups, emancipating the lonely little prodder from

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#1
Maddy and Giddings Op. Cit. p.16.

the darkened parlor, making study a thing of joy because of encouragement and stimulation."#1 Admitting all the advantages of class instruction we cannot believe, however, that it takes away the necessity for the individual's self-activity. It should not be thought of as a substitute for individual effort. "It is worthwhile for us all to secure the benefits that come from quietly studying and resolving our institutional and social problems in private...The one thing that we stand in need of more than anything else, the one thing that we are constantly failing to secure, is the larger individual interpretation in our own private life of our experiences won thru social and organized activities of any kind."#2

There is another danger which may be present as a result of insufficiently organized or poorly taught class instruction; it is usually caused by an over-abundance of enthusiasm, a desire to teach everybody and anybody. Reference is made to the pupils who drop by the wayside and to the attitude that they will assume in the future. "The abandonment of a subject before the student has acquired genuine proficiency in it causes serious reaction against the subject. The fact that the instruction in Latin and Greek so often led to no ability to read either Latin or Greek, caused, I think, exaggerated antipathy to those studies....In any high school you will find, over against the fortunate youngster who can play and sing, a considerable number who can do neither, and who take a philistine attitude toward the performance of others. You will find that these philistines are almost invariably those

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#1.Clark, Frances Elliott--Victor Educ. Calalogue p.29.
#2.Tapper, T. "The Music Supervisor" Op. Cit. p.130.

who began music study and dropped it."#1 There is reason to believe that class instruction, properly functioning, will not leave the pupils stranded or cause pupils to give it up entirely. A.H. Smith, Director of Music in Des Moines, states,"I consider it to be a most valuable feature of our class work in piano and the highest testament for the work that several hundred children who started in these piano classes have either enrolled with private teachers in our city or have an intention of continuing their work with private teachers."#2

A third mis-conception is that some believe class instruction will (or should) entirely supplant individual instruction in the future. This contention is no more true than would be the contention that high school language or mathematics will in the future entirely supplant college language or mathematics. "The best private teachers heartily approve of the plan after three years and the pin-money teachers complain."#3 C. H. Miller, Director of Music in the Public Schools of Rochester, New York, writes, "When we began class instruction in piano and other instruments the private teachers became very much concerned and felt quite sure that their vocation would be taken away. But the result has been that there are now about three times as many young people in Rochester who are studying with private teachers as there were seven years ago."#4

From every source the writer has been informed that class teaching requires an especially capable teacher. At the Faelten

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#1. Erskine, J. The Place of Music in Education" Boston Herald
#2. "Piano Classes in theSchools" OP. Cit. p.9. Jan.25, 1931
#3.Woods, G. Op. Cit. p. 80-81.
#4. "Piano Classes in the Schools" p.25.

Pianoforte School#1 they are convinced of its soundness but state that it requires thoroughly trained teachers and that their most brilliant musicians have often failed in the task. In the book on Instrumental Class Teaching by Maddy and Giddings #2, we find: "The successful teaching of instrumental classes requires a high type of organization and a specialized teaching technique rarely encountered among private teachers of music. For this reason the teacher who contemplates entering the field of class teaching should make a careful study of the pedagogical principles underlying general school teaching and apply these principles to his class work."

Unquestionably another important factor in class teaching is the question of the number that can be taught in the class. The diversity of opinion is evidenced by the following two quotations: "A good teacher should be able to handle up to twenty-five or thirty."#3 On the other hand: "From experience and experiments it has been learned that the best number to assemble is three, and never more than six pupils in class instruction, on any instrument especially the violin."#4 In 1929 The National Bureau for the Advancement of Music conducted a survey of "Piano Classes in Operation" Their data , secured in the form of a questionnaire is contained in the opinions expressed anonymously in a ninty-five page booklet. The writer has placed these opinions in a single table to be found on page 91. There it is to be seen that out of 436 replies, 332 advocate not more than twelve and forty

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#1.Classes in the first two years of their unique system have been going on since about 1900.
#2. p.4.
#3.Cafr, R.N. Op. Cit. pp.68-78.
#4, Woods, G. Op. Cit. p.25.

advocate not more than six.

Class voice instruction is a branch of class music instruction, and it seems particularly appropriate for the high school especially in the eleventh and twelfth years. In the year 1916 G.C.Stock read a paper at the M.T.N.A. on "The Teaching of Voice Culture in the High Schools"#1 In describing his method in the New Haven High School he recommended that the course be open only to properly qualified juniors and seniors, that there be a definite number of recitations, prepared papers, lectures, etc., and that "training be not by charts(the old method) but by beautiful singing." Without a doubt to-day we might eliminate the prepared papers and lectures as well as the charts. Closely allied to direct voice instruction is a course in a few highschools in which training is given for solo singing. The Cleveland description is as follows: "East Technical High School offers a two-year course with an enrollment of about thirty-five in each class. Members of the classes are divided into two groups of high and low voices and each is assigned vocal exercises and songs that fit the voice. Certain vocal drills are carried out by the entire class, other drills are given for either high or low voice. Song material is chosen from the standard literature for voice. Each individual recites his or her assigned song and teacher and fellow students join in friendly constructive criticism. The best advanced students have an opportunity to appear before the student body in solos. Many of these pupils have been successful in professional work after leaving school. In every case they are urged to continue study of the voice if in the opinion of the school voice

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#1. Prodeedings 1916, pp.130-136.

teacher they have a strong probability of success."#1

The extent of one phase of class teaching, namely class piano teaching, in both the elementary and secondary schools is shown in the following table:

TABLE IV CLASS PIANO TEACHING AS DERIVED FROM 436 REPLIES TO THE NAT. BUREAU FOR THE ADVANCEMENT OF MUSIC.

Question 1) How many children do you believe in assigning to each group?

	4	5	6	8	9	10	12	15	20
Replies....	8	9	23	51	2	142	97	43	53

Question 2) Do you conduct these classes in the grade school or in the high school?

	grade-school	high-school	both	college & Univ.
Replies....	225	68	66	20

Question 3) To what stage of advancement are you carrying them?

	3 mo.	1 yr.	2 yrs.	3 yrs.	4 yrs.	5 yrs.
Replies....	7	51	104	41	14	5

Question 4) Are you teaching group piano classes during or outside school hours?

	During	outside	both
Replies....	122	197	43

Question 5) Do the pupils pay for the lesson?

	Yes	No
Replies..................................	261	109

Question 6) Amounts Paid?

	.10	.15	.20	.25	.30	.35	.50	.75	1.00
Replies....	16	20	15	130	9	14	47	3	14

Question 7) How many drop out thru lack of interest?

50%	60%	1/3	Many	Very-few	prac.-none	several
4	1	1	12	167	103	3

Question 8) How many continue with private teachers?

Many or Most	Some	Small %	2/3
123	12	57	3

#1. Morgan, R.V. Op. Cit. p. M-4.

Although the above table is not applicable to the high school alone, it does, however, produce some very valuable data. The questions and answers are both self-explanatory.

The writer has tabulated the forty-two replies to the questionnaire (shown in Appendix A) in the following form:

TABLE V INDICATIONS OF THE EXTENT AND ALSO OF THE WAYS AND MEANS OF ADMINISTRATION OF CLASS TEACHING IN THE HIGH SCHOOLS.

1-Given DURING school hours	11
2-Given AFTER school hours	2
3-Membership in the orchestra required	7
4-Membership in the orchestra not required	15
5-Credit given	9
6-Credit not given	7
7-Expense borne by the school	16
8-Expense borne by the pupil	1
9-Expense borne by both	5
10-Number requiring outside preparation	6.
11-Number not requiring putside preparation	7
12-All instruments taught	11
13-Piano only	1
14-Voice only	1
15-All except piano and voice	1
16-Piano violin and voice only	1
17-Total number offering voice instruction	4

From the above table it is shown that, although offered to a considerable extent in the senior high school, class teaching is more especially a function of the elementary or junior high school. Only twenty-two out of forty-two offered class instruction in the high school and some answered: "All instruments taught in the junior high school". It is interesting that seven required membership in the orchestra in order to obtain credit and that fifteen answered that it was not required. In his book #1

#1. Woods, G. Op. Cit. Pp.191-194.

Glenn Woods has written, "The class pupil must play with the school orchestra and participate in all functions....and credit may be withheld or denied entirely if the pupil does not take part in the public performances and functions." Will Earhart, on the other hand, stated that it did not have to be required because it was the objective of the class teaching itself.#1

Sixteen declared that the expense was borne by the school; five answered, partly as for example in Rochester, New York (where class instrumental teaching is very extensive) a nominal charge of $2.00 a semester is required of each pupil.

Seven, out of thirteen answering, required no outside preparation, and seven out of sixteen did not give credit. It should be understood that in such cases it is often the practice to give credit for the orchestra or glee-club with the understanding that class work shall be undertaken. Oftentimes the class work is also primarily training in the ensemble and execution of the music to be played in the orchestra, for which credit is given.

In concluding this chapter on class teaching it is necessary to make brief comment on two other points: (1) the grouping of the different instruments into one and the same class, and (2) the expense of the whole proposition both in regard to the cost of instruction and the cost of instruments.

On the first point we find the following:#2 "All the stringed instruments should be taken into one class, since the unfortunate pupil who wishes to learn 'cello or bass has to take private lessons or go to some distant city." In "Instrumental

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#1. In his reply to the questionnaire.
#2. Carr, R.N. Op. Cit. pp. 68-78.

Technique" we find the statement that "all the wind instruments should be gathered into one class, no matter what they are. This makes it easier to program the class than if one kind of instrument only were taken into a class."#1 To many musicians to-day this proceedure sounds absurd. The writer has questioned several members of the Boston Symphony Orchestra and several other musicians, and they are all of the opinion that such a preceeding is dubious. As one of them showed the writer, the technique of his instrument, the 'cello, was fundamentally different from that of the violin.

On the other hand the writer has had the opportunity of observing the work of a supervisor in a small city. This man undertook the task of forming a high school band. He played the violin and had had some practical experienee in the band on the baritone. On the basis of this knowledge and experience he familiarized himself with the principles of the clarinet, alto, tuba, cornet and trombone, and taught all of these instruments, frequently in classes of four or five, to the pupils who had elected to take up the band. Undoubtedly this sort of ability is rare, but it does show that the undertaking is not impossible, both in regard to the number of pupils in each class, and in regard to the different instruments within that class. Much depends upon the versatility of the instructor. Glenn Woods in Oakland has scoured the country for this sort of ability, and he makes the claim that all his public school instrumental teachers teach brass, reed, and stringed instruments.

#1. Maddy and Giddings Op. Cit. p.47.

The Bureau of Education Bulletin (1923) Number 20, contains the following: "There is still much instruction in the less-favored instruments, given at school expense or under school auspices to individuals or small groups of two or more members. A teacher of supervisor of instrumental music who also has charge of much ensemble work may give such instruction. The school, however, usually owns these other instruments and , reversing its practice with respect to the violin, provides the instrument. But if no instrumental teacher, who is familiar with the particular instrument, is regularly employed by the school, the cost of instruction is likely to be placed upon the pupil, under such advantageous arrangements as the school is able to make for him."#1

Necessity forces and alters both circumstances and best practices, but the writer is of the opinion that the most "ideal" solution is that in the cities of Cleveland, Rochester, Detroit, and Minneapolis where the members of the local symphony orchestra, in cooperation with the school, each teach their particular instruments in both classes and to individual pupils,

In regard to the expense, answer needs to be made to Bobbitt'S contention concerning the cost, both for instruments and for instruction . This contention is quoted on page 72. At that time it was shown that the cost per year per pupil for instruments (usable both in class instruction or private instruction and in band and orchestra) amounted to about $6.75 (in 1923). The contention must now be answered in regard to the cost of instruction, and the writer feels that it is hardly necessary to make more than a simple

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#1. pp. 8-11.

statement of fact. Whether the instruction is furnished by the school or by the pupil (i.e. whether the class teacher receives a salary from the school or is offered the use of the school facilities to teach part time) the cost for a class of ten or twelve pupils will probably not exceed from fifteen to twenty cents per pupil depending primarily on the length of the lesson.#1 Bobbitt states: "The expense is so great and the need is so small that schools are not justified." The actual validity of this statement might be shown by comparing the above per capita cost with the per capita cost in the field of Latin; for example, granting a Latin teacher five classes per day of twenty pupils each for one hundred and eighty school days, brings a total of eighteen thousand classes per pupil per year. At a salary of #2,500 the fee per pupil per Latin lesson would be approximately fourteen cents. Comparison might also be made to the per pupil cost of such subjects as Solid Geometry and Trigonometry. In the State of Connecticut a recent survey showed that the per capita costs of these two subjects averaged forty-eight cents.

#1. See Table IV Question No. 6, p.91.

D. APPRECIATION AND HISTORY OF MUSIC

Throughout this study anything which is described that serves to form habits, ideals, attitudes, and knowledges about music which may become a part of complete living, may be called appreciation. In other words, any musical activity of any kind should contribute something to the individual's makeup that will better enable him to appreciate music. It becomes evident then that "Appreciation" as we will attempt to understand it in this chapter is not identical with the appreciation which we associate with instrumental and vocal self-activity. "Music Appreciation" and the "History of Music", as subjects separate and by themselves, may contrubute to the fulfillment of two general aims: (1) Music appreciation may serve a purpose in the art of music similar to that purpose served by similar courses in the art of Literature or Painting, namely, to enable the individual to appreciate, intellectually, aesthetically and emotionally, the monuments of tonal art. (2) Music appreciation may serve to complement and refine the understandings and appreciations of music as practiced, for example, in the glee-club or in the orchestra.

The first aim of music appreciation seeks to extend the possession of music not especially to those who perform themselves but to everyone who can distinguish tonal sounds. The public schools of the U. S. should never forget that "The power of understanding and appreciating music may be acquired, where the power of exeellency in it is found wanting," #1 and

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#1 Birge, E. B. Op.Cit. p. 41-49

they should set up the objective of giving every student in the high school at least a small, carefully selected heritage of the finest musical expressions.

In considering the second aim of music appreciation it is well to recall a previous statement in this paper to the effect that the chorus was the most fundamental musical activity in the high school. In the light of this statement we can better understand the import of the following words: "The development of music appreciation recommended in connection with chorus practice was incidental, the intention being to prevent an entirely undiscriminating and unappreciative attitude toward music in its "absolute" phases. Such study could not be thorough even if it were desired to make it so, for the forms presented are in the main comparatively short, are all vocal, and present the easier works of a limited number of composers only, and these probably in vitally altered transcriptions and arrangements. A strong course of study of great musical literature should therefore be offered. This is continually growing more practicable because of improvements in, and the increasing use of, mechanical instruments for reproducing such music, as the player piano, the talking machine, and the player organ. With the help of any or all these and the assistance of local musicians, vocal and instrumental, in addition to what the class and the teacher can provide working as a chorus and also in solo capacities, a course can be presented with results of inestimable value in the education of the students."#1

When the director of music in one of our largest eastern cities

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#1 Bur, of Educ. Bull. (1917) no. 49 pp. 24-26

writes opposite the words "Music Appreciation and Music History in the questionnaire, "Included in regular work," it becomes evident that high school music teachers are still uncertain, both in regards to the aims and objectives, as well as to the organization, of music study in the public schools.

There are a number of fundamental factors underlying the presentation of a course in musical appreciation in the high school. It would be well first of all to make clear the distinction between a course in Music appreciation and a course in the History of Music. The former might well be the attempt "To acquaint the student with certain representative masterpieces from the fields of symphonic orchestras, piano etc. and to make these representative compositions a part of the very life and being of the student."#1 The History of Music on the other hand should aim to do what any good course in the History of Literature should do, namely, to reveal to the pupil the wealth of beauty handed down to him by posterity and to stimulate him to participate in and enjoy this herigage. As given at Harvard, for example, Music Appreciation is concerned more with the structure and form of the different compositions studied, whereas the History of Music is concerned more with the significant characteristics of the different composers. Both courses gave ample opportunity to "hear " the music. "The distinction between appreciation and history is not always clear, as the term 'Music appreciation' often includes at least certain phases of the study of the history of music. As a rule, however, music appreciation is intended to offer the pupil a knowledge of the structural

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#1Morgan, R.V. Op. Cit. p. m.11

elements of music and to point out to the pupil the features that should be most prominently considered in listening to music performances. On the other hand the teaching of music history is increasingly becoming a subject in which the actual music that was important in the evolution of the art is performed for the student rather than a course in facts and dates."#1

A very important factor, which must be clearly comprehended by the music teacher is that which may be described as the "Appeal to the pupils understanding." What this means is no more or less than the plain fact that in order to build a foundation there must be something to build on. This something, in the field of music appreciation or the history of music, is the personal experience of the individual pupil. It is not the assumed understanding which somebody thinks somebody else may have. Thomas Tapper several years ago wrote forcibly on this idea.#2 "A teacher recently announced that he would teach appreciation to his classes by giving them what they understand. If there is any possible intellectual dodge calculated to induce paralysis, it is this very trick of solving existing problems by giving others what we assume they understand. The average individual, whether school child or adult amateur, understands little or nothing of music as a subject for adequate appreciation." When E. A. Newton condensed the materials for his twenty odd books in public school music, his method, he once told the writer, was something as follows. Thirty-five assistants spent some months in gathering and arranging the worlds' best music.

#1 Bur. of Educ. Bull. (1921) no. 49 p. 9

#2 "The Music Supervisor" Op. Cit. p.157

After this was done the material was submitted to "The critics": then with a corps of assistants, he went out into the schools and tried out what they had selected. Time and again, he said, what was considered excellent by the adult musicians, found scant appeal in the children, and also, what was termed mediocre by the men, was seized upon with enthusiasm by the children.

The point is this, we must start wherever we find them whether it be a popular novel, a mediocre picture or a jazz melody. If there is an emotional appeal related to their personal experience we have established a foundation and point of contact upon which a structure of unlimited height may be built.

Closely related to such a method of approach is the idea contained in Number 18 of Bobbitt's Principles and Assumptions in Music:#1 "When one's mind has been saturated with the great music of the world, even though he knows little of the technique of music, his standards of appreciation are automatically lifted to a relatively higher plane." In other words the individuals experience has been enlarged and widened to include more music with which he has become familiar. Theodore Thomas, many years ago once explained this as follows:#2 "What is popular music?" The man who never enters the concert hall answers, "It is music like the 'Star Spangled Banner','Home Sweet Home', etc. A second man, who went to the old summer night concerts of bygone years will reply: It is music like 'Largo'? 'Spring Song' etc. A third will answer, 'Beethovens Fifth'. You will always find that each person will describe as popular,music which is most familiar to him and if all the symphonies were as familiar to the gen-

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#1 "How to make a Curriculum" Op. Cit. p. 235

#2 Quoted by Birge, E.B. Op. Cit. p. 147-148

eral public as the compositions just mentioned, they would at once be classed as popular music." This idea has probably been put into its widest practice in the schools of Minneapolis. Giddings' idea is that the children should do their own learning and on the strength of this belief, the children of the elementary grades are required to sing thru twenty-one song books. Frequently thirty are gone thru during the six or eight years. The point is, one book of songs does not begin with the easiest and end up with the most difficult; within one book at least, the songs are all of nearly the same difficulty. Consequently when the pupil sings one and likes it , he wants to sing another and so on until FINALLY AN ATTITUDE IS ESTABLISHED.

The Music Appreciation or History Course in the High School.

The particular function and importance of music appreciation in the high school may well be understood by citing the preliminary statement of the general Chairman of the Committee on the Reorganization of Secondary Education in Bulletin No. 41 (1913)#1 "Music in the grades has probably fulfilled its part in this development somewhat more efficiently than music in the high schools. Failure to bring the graduate of the public schools into sympathetic relation with the mature musical intelligence and interests of their various communities is not due so much to the shortcomings in the work of the grades as it is to the neglect or sad mis-direction of the work in the high schools....The songs used

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#1. Will Earhart, Chairman of the Reorganization of Music.

(in the grades) also have mood or at least color but the moods are of course childlike and are not the moods which the music of the masters expresses. These must remain incomprehensible until the individual approaches the larger experiences of life."

"Music appreciation as a thorough intense study of musical form, history, biography of musicians, and aesthetics of music, is particularly appropriate for the last two years of the high school as prior to these years the mature quality of thought and feeling in the great music is largely incomprehensible to any but the exceptional boy or girl."#1 Furthermore it is possible to present in the appreciation course practically all the compositions in pianoforte, orchestra, voice, opera, chamber music, etc., which are beyond the abilities of high school pupils to produce, so that when the secondary school graduate needs it most and when it is freshest in his mind, he may leave the public school system with more worthy habits, ideals, etc. of utilizing the art of music for a better later life. So far as possible the schools will have offered him a well-rounded, more or less complete, and a carefully articulated program of music study.

The organization and administration then of a course in music appreciation should, it seems to the writer, be definite, carefully planned, and should embody all the available means which will make it of the greatest value to the pupil. The writer does not believe that"a general music club will be found sufficient to serve these ends."#2

Probably the aid of the greatest potential value to a music appreciation course in most of the high schools, most certainly

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#1.Bur. of Educ.Bull. (1917) No. 49, pp.24-26.
#2.McKowan, A.C."Extra-Curricula Activities"p.

in the smaller high schools and those in more remote cities, is The Damrosch Appreciation Hour. Although it is not necessary to limit the advantages of the radio to The Damrosch Hour, it is natural to do so to-day because of the outstanding success which Walter Damrosch has achieved. Not alone, however, will the future success of the radio in the schools depend on the broadcaster, but equally as much, the writer feels, upon the technique employed in this connection by the schools themselves. The sponsors of The Damrosch Hour have prepared a teachers' manual and a pupils' manual outlining the pieces to be performed, when they are to be performed, and significant characteristics about them. The radio method can be of great value only when it consists of preparatory work before the program and follow-up work after the program. Undoubtedly one of the greatest advantages of the radio program method over others such as the use of the phonograph, reporting local concerts, etc., is the fact that it is systematically planned and has certain definite objectives. As yet, it seems, the schools have failed to develop an adequate technique for the utilization of these advantages. Until such a time comes, the work of a great artist and teacher will not be fully appreciated.

In his foreword to the instructors' manual Mr. Damrosch writes: "I can only reiterate that I do not wish these concerts to be taken in any way as a substitute for local instruction from regular teachers of music. Personal instruction in singing, orchestral instruments, and the science of music generally, should go on in all schools and will occupy a more and more important place in their curriculum as our educators appreciate more and more

the importance of music in the general development---cultural aesthetic and human--- of the younger generation. While I try to impart considerable musical information in my explanations and comments during the concerts....their main purpose shall always be to stimulate an interest in music and to give young people the key which will unlock its treasures to them."#1

In these significant words Mr. Damrosch has touched upon one other important factor in the presentation of the music appreciation course in the high school, namely,the duty and attitude of the individual high school teacher. Its importance cannot better be expressed than in the prophetic words of Will Earhart, written nearly twenty years ago: "The material must not be presented in a haphazard fashion and without comment. Utterly barren indeed would be the educational result if this were the case. And how can the truth be driven home forcibly enough that here all rests with the teacher....If any musician of great insight, profound knowledge, supreme musicianship, presented this material thru a series of lessons covering a period of two years, commenting, instruction, elucidating, what a wealth of understanding and appreciation would result! What is to be said about the material ? That is the one supreme question. If the teacher is not a true musician in feeling and knowledge, or does not try to become one, there is nothing to say and the whole course is perfunctory and vapid--- a journey without a goal."#2

In thus endeavoring to accompany the pupil and guide him in this musical experience, the teacher must clearly understand his

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#1. Instructors' Manual 1930-1931 (Foreword)
#2. The Appreciation Course" N.E.A.Prodeedings 1912 p.1007.

function and position. Essentially it is this: that the music must come first. As E.W.Newton once told the writer, "It doesn't do any good to start in by telling them when Beethoven began wearing long pants or when Beethoven began eating oatmeal, they must hear some music by Beethoven!" There must be a compromise , however, and it should be clearly understood that"no lesson should be totally lacking in intellectual address. The mind of the student will weary of a formal series of recitations that hold no intellectual content, and continue to address only his immagination and emotional receptiveness."#1 It is often common to give music appreciation in the earlier years of the high school without requiring preparation, and to give it with required preparation in the later years---and of course with correspondingly less and more credits.

The most widely used medium for presenting the music of the high school appreciation course is the phonograph. With its greatly increased mechanical perfection as well as almost unlimited range of recordings, it has become almost indispensible in this function. It is an interesting fact that the entire series of compositions played in The Damrosch Appreciation Hour are now available for the phonograph. This is indeed an unusual opportunity for the schools and it seems that every mechanical means, at least, is being furnished with which to make the appreciation course a genuine success. The greatly perfectly player-piano#2 also offers unusual opportunities. "It is essential to clearly

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#1.Bur. of Educ. Bull.(1917) No. 49. pp.24-25.
#2. Or, as Earhart brought it to the writer's attention, it is more properly termed "the reproducing piano".

keep in mind, however, of what their utility consists. Otherwise any form of mechanical player may easily become an abomination. In brief, it must be employed as a servant, a helper in a greater plan."#1 Conditions such as those found in Memphis and described below are unwarranted to-day: "The intention underlying the use of many of the records is obscure. Many are absolutely superfluous because no person could possibly have escaped hearing them in the original in the past four years. ("I Hear You Calling Me", "Slidus Trombonus", "Birdies' Favorite", etc.) Few of the really good master-pieces of music are included."#2

As a matter of fact one of the most appropriate ways to illustrate the music of the course would be by the members of the different school organizations themselves. The Texas Bulletin#3 advocates that "high school students and organizations should be used as far as possible. There is much that they can perform and the benefits of preparation for a definite purpose are obvious." The writer believes that the possibilities here have been considerably neglected in the past. One of the distinct tasks and advantages of the Chamber Music Course for example, would be that of preparing a standard quartett, quintett, or trio for the music appreciation class. Similar proceedings by the orchestra, pianoforte students, violin students, glee-clubs, etc. are entirely practical.

On the other hand, another common method is the utilization of concerts by the local symphony orchestra. Although this method is necessarily restricted to a few of the large cities of the

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#1.Tapper, T. "The Music Supervisor" Op. Cit.
#2.Bur, of Educ. Bull.(1919) No. 50(5)
#3.Bull. No.119, State Dept. of Educ., State of Texas.

country, it is one which in no case should be neglected by the teacher of appreciation. S.Krull wrote in 1925: "A high school class in one of our largest cities took for its appreciation work one year, a study of the numbers played by the symphony orchestras appearing in their city that season, and attended as a part of class work, in a body."

Probably the latest (and perhaps the least successful) method employed in the appreciation course is the Music Memory Contest. The idea originated with C.M.Tremaine, Director of the National Bureau for the Advancment of Music. It was first tried out by Miss Mabel Bray in the town of Westfield, New Jersey. To-day it has been held in more than 1500 school systems. Now in spite of its wide popularity the Music Memory Contest (although already criticized enough, the writer knows) has developed a number of bad features. The writer feels that these were largely due, not to the idea itself, but to its unorganized manipulation and more especially, to its manipulation by individuals incompetent to handle it. The National Bureau for the Advancement of Music has realized that weaknesses were present and has prepared a booklet to aid in its presentation. The Bureau found (#1) four principal weaknesses in its operation.

(1) Over emphasis on the competitive feature, leading to excessive rivalry.

9 (2) Tendency to magnify importance of those points which merely aid in recognition, at the expense of the true teaching of appreciation.

(3) Too much drill on spelling.

#1 "Adaptation of the Music Memory Contest" p. 5 Nat. Bur. for the advancement of Music.Op. Cit.

(4) Too much time consumed by the contest in detriment to other music work.

(5) Lessening interest after the first, second, or third years.

Space does not permit extended discussion of the Music Memory Contest. Professor Briggs at Columbia has, however, enumerated the following advantages which it may be well to quote here:

(1) Enables pupils to share inheritance of the race.
(2) Familiarizes pupils with desirable music in the hope that they will demand more of it.
(3) Breaks down prejudice against music and popularizes it.
(4) Affords criteria.
(5) Makes later rehearings of the same music more pleasurable.
(6) Furnishes a common background for reference.
(7) Gives a knowledge of what may interpret or express a mood.
(8) Integrates the group.
(9) Relates music to other school subjects.
(10) Explores the interests, aptitudes, and capacities of pupils. #1

In closing this chapter on the Appreciation and History Course the following table is presented, showing the tendencies to-day in the high schools on the basis of the replies to the questionnaires:

TABLE VI THE EXTENT TO WHICH THE VARIOUS METHODS OF PRESENTING THE APPRECIATION-HISTORY COURSES ARE EMPLOYED AS COMPILED FROM THE QUESTIONNAIRE.

Number of cities using the following:

(1)Phonograph only	10
(2)Player-piano only	0
(3)Damrosch Appreciation Hour only	1
4.Reporting local concerts only	0
(5)Phonograph and player-piano	3
(6)Phonograph and Damrosch Appreciation Hour	6
(7)Phonograph, Damrosch Appreciation Hour, Reporting.	2
(8)Phonograph, Player-piano, Reporting	1
(9)Phonograph and Reporting	4
(10)All of (1), (2), (3), and (4) above	1
(11)Damrosch Hour Used by others in the school	2

#1 Briggs, T.H. Teachers College Record Nov. 1924 Columbia University. N.Y.C.

(1) Outside preparation required	9
Outside preparation not required	2
Not answered	6
(2) Both courses in Appreciation and History	7
Each course given five times per week	5
(3) One course offered	10
Given five times per week	6

(4) For the fourteen who clearly answered the question, the average number of credits attainable in one music appreciation course was: 4.7 out of 120.

Although but seventeen out of forty-two questionnaires specifically indicated an appreciation course or a history course, thirty-five signified the use of the various mechanical means of reproduction. In general those who offered the course employed two or more.

Five answered that two courses were offered in music appreciation (i.e. both a history and an appreciation course) both of which met five times a week.

Besides this number six of those who offered one course also met five times a week.

Out of the seventeen, nine required outside preparation.

Three answered that only classes eleven and twelve were eligible, and three answered that only classes ten, eleven and twelve were eligible.

Seven, it is interesting to note, utilized the method of reporting local concerts.

It is evident that the use of the Damrosch Hour in the high school is but slowly gaining favor. After three years, eleven out of thirty-six cities in twenty-two states were using it. The writer feels that it is also regretable that only two out of thirty-six cities answered yes to the question: "Does time allow use of the Damrosch Hour by any other pupils in the school?"

It is to be hoped that more use is being made of the Damrosch Hour in the rural high schools. The National Broadcasting Company has, however, no facts on the question. Mr Ernest Laprade, in reply to a letter from the writer states, "We have no accurate data regarding the number of schools using the Music Appreciation Hour...... All I can tell you is that our records indicate a total of more than 30,000 schools, including elementary high schools, and colleges and that we have reason to believe that the total number of pupils listening-in is between five and six million."

#1. Letter to the writer dated March 2,1931.

E THE THEORY COURSES

(1) Extent and Character

The high school theory courses are so varied and extended that it is probably safe to say that nearly every form of musical activity is practiced under , or related to, a theory course of some sort. In some high schools for example, the theory courses are a part of the requirements necessary to receive credit in outside music study. In others they constitute a fairly technical presentation of solfege, harmony, counterpoint, and even composition. And in still others, the theory course is given entirely in connection with some other course---the appreciation course, the chorus, etc. It is evident , therefore, that considerable difficulties are in the way of obtaining any reliable data in regard to theory courses as taught in the high school.

According to musical, and to a certain extent, high school tradition, the theory courses may be enumerated as follows:

(1) Elementary Theory
(2) Advanced Theory
(3) Harmony
(4) Counterpoint
(5) Orchestration
(6) Canon and Fugue
(7) Composition

The writer knows of no high school in which all these subjects are given in so many different courses, but with the omission of canon and fugue, or orchestration, or composition, five of them are frequently found in the large specialized high school.

(1) An elementary theory course usually consists of the notation of tonal and rhythmic elements, major and minor, chromatics, key signatures, intervals, note values, time signatures, tempo indications, marks of expression, marks of interpretation, etc.

(2) An advanced theory course usually continues this formidable array of technicalities and usually aims to give the pupil the ability to write from dictation, melodies and even two-part exercises, as well as an acquaintance with melody writing, cadences, sequences, phrases, etc. All this, however, may be given in two courses. Frequently it goes under the name of Harmony I or Harmony II.

(3) Harmony aims to give the student a beginning knowledge of the language of music as a means of self-expression; it takes the form of an appreciative knowledge of chords and tonal combinations: tonic, dominant, mediant, etc. Practice in this is customarily obtained by harmonizing given melodies and given basses--with a predominant emphasis, however, in recent years, upon the former.

(4) Counterpoint is probably seldom offered as a separate course in the high school; more often an introduction to it is given in the harmony courses; rarely it follows harmony as a separate course extended over two years.

(5) Orchestration is quite common in some schools in connection with the advanced theory or harmony course. Theoretically speaking, however, it should be taken only after the pupil has acquired a moderate proficiency in advanced harmony and counterpoint. In this relationship it is only occasionally given in the

high schools. Wherever it is given, it usually consists of the transcribing for small instrumental combinations of some well-known pianoforte piece. The favorite one to begin on is Macdowell's "To a Wild Rose."

(6) A course in canon and fugue alone is not given in any high school so far as the writer knows; some glimpses into the art of writing a canon or a fugue and a perfunctory acquaintance with it, is occasionally given in a harmony course. Proficiency in either canon or fugal writing is probably the most difficult feat in the field of creative music.

(7) Composition in its elementary stages is offered in a number of public high schools. It is a course only for talented and musical students and is difficult to accredit. In colleges it is most frequently offered in the guise of a seminar course.

The following table is compiled from the questionnaire to show to what extent the different courses described above are being offered. In the case of the harmony and theory courses the data is not absolutely reliable due to the fact that anomalous titles are given these subjects in different high schools. The infrequent occurance of counterpoint, orchestration, and composition offered as separate courses in the high schools, is definitely shown, however.

(see next page)

TABLE VII EXTENT OF THE THEORY COURSES AS SHOWN BY THE QUESTIONNAIRE

Subject	no.	periods per wk. 1	2	3	4	5	req. out-side prep.	avg. en-roll.	Giv-en during sch hours	Theory & Har. Both giv-en	only Har.	com-bin-ed
Harmony I	23	1	4	3	0	15	21	24	23	10	6	2
Theory I	12	1	2	2	0	7	11	25.7	12	-	-	-
Harm. II	10	1	0	1	0	8	10	16.5	10		1#	
Theory II	6	2	0	1	0	3	6	20.7	6		##	
Coun't'pt	0	(Two signified that it was combined with harmony)										
Orch'tr'n	1					1	1	6	1	(another signified given with compos.)		
Compos.	1	1					1	-	1	(another signified Form & Analysis)		

# This high school gave four years of harmony as the only theory.
\##This high school gave four years of theory as the only theory.

This table shows, for example, that Harmony I was given by twenty-three out of forty-two replies to the questionnaire, that fifteen gave it five times a week, and one, once a week. Further it is shown: twenty-one out of twenty-three required outside preparation, all gave it during school hours, that the average enrollment , as shown by the seventeen replies to this question was twenty-four. Similar interpretations may be given to the other subjects.

Other noteworthy facts are that ten out of nineteen gave both theory and harmony courses, six gave only harmony courses and two gave only theory courses. Three indicated that Harmony I and II were combined with Theory I and II; one city offers four years of harmony only and another four years of theory only; probably the two courses are similar in many points.

The rareness of counterpoint, orchestration, and composition is indeed brought out by this table; a few answered that these subjects were given with harmony or all combined in one course.

(2) Place and Value

The writer is of the opinion that the so-called theory courses are the least important in the high school---especially in the senior high school. This statement is made with the viewpoint that offering the greatest musical values to the greatest numbers should be the primary aim of music in the secondary schools. This attitude does not belittle in the least the value and worth of harmony and theory, but it does maintain that there are other courses of greater lasting value to the vast majority of high school students. A great part of the content of Theory and Harmony may be learned in the elementary and junior high schools as is done in some school systems to-day. If this is done, and with just as much if not more values, to the pupil in the way of guidance command of fundamentals, etc., the only important place for the theory courses in the high school is in the vocational music course. It is felt that the "grammar" or composition of music is not equally as important as the grammar of English or French; the ability to read music fluently, to comprehend musical notation, to be able to play or sing, is of the utmost importance to every individual pupil, but to harmonize melodies and to orchestrate and compose (in other words to use the grammar of music) is vital only to a comparatively small percentage. The theory courses should be free electives to any pupil who is sufficiently interested and who is fortunate enough to be able to utilize them to his further enjoyment in the art of music. Whether this student is interested in music as a vocation or as a means for a more worthy use of leisure does not alter the situation in the least. These courses

will unquestionably prove as valuable to him as any other courses in the high school curriculum.

Considerable numbers will have a special desire for the theory courses , such as those preparing for a conservatory or college of music course. There may be another class of students who have not had the opportunity to master these fundamentals of music in the lower grades and to them it will be of benefit. "Elementary theory is particularly appropriate for the seventh or eighth years of the junior high school. Where the study of sight-reading has not been satisfactorily mastered in the grammar schools, the study of elementary theory may well become a part of the work of the chorus classes in any of the high school years. With adolescent preparation this is possible in small groups where a feeling of individual responsibility can be developed and maintained."#1

Probably the one principle that must be remembered at all times is that these courses should always be given in connection with actual music. Whether this will be the case, and whether the course will amount to nothing but a formal memorization of characters, signs and terms will largely be determined by the individual teacher.

#1.Bur. of Educ. Bull. (1917) No. 49, p.26.

F THE PROBLEM OF CREDITING HIGH SCHOOL MUSIC INSTRUCTION

So far in Part II we have concerned ourselves with the ways and means by which the aims and objectives in high school music are obtained. The present chapter undertakes to explain a problem which is primarily administrative, namely the problem of crediting high school music. Perhaps the two greatest factors in the better organization of school music in the future will be (1) the caliber of the music teacher (2) a standardized and adequate system of crediting. The writer is of the opinion that many , not all, of the weaknesses of high school music study to-day are traceable, to a certain extent at least, to a haphazard and unfair system of credit-giving. Naturally it is unreasonable to believe that the mere giving of credits will immediately solve every or any problem. It is reasonable, on the other hand, to believe that the crediting factor is a vital and significant one in some of the present-day conditions of dis-organization in high school music.

In the year 1838 the masters of the Hawes School in Boston spoke of the values and attractions of music study. They said, "We have never known when, unless extraordinary engagements prevented, they were not glad to remain a half-hour or more, to pursue the exercise after the regular hours of session. They prefer the play of a hard musical lesson to any out- of -door sports."#1 To-day psychologists and educators would consider such a statement ridiculous and absurd. In truth, it is a statement contrary to the human nature of live boys and girls as we

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#1. As quoted by Birge, E.B. op. Cit.

have learned to know more about them, not only through psychological analysis but through personal observation of them.

It is a significant fact, the writer believes, that nineteen of those who replied to the questionnaire, wrote under the column "given during or after school hours": "All music activities given during school hours."#1 And all of these indicated that credit was given to every musical activity offered. It is also an interesting fact that only one high school east of Cleveland, Ohio (and there were thirteen replies east of this point) offered all the music activities during school hours. #2 Presumably an adequate system of crediting high school music is considerably dependent on two general factors, namely: (1) that the music study should be given during school hours and (2) that music study be given credit for college entrance.

In considering the first factor---that music study given during school hours is of vital significance in crediting--- it is necessary to explain two of the most common viewpoints. In the first place it is necessary to understand the viewpoint which maintains that only by means of extra-curricula, "voluntary", activities, on the part of the pupil , can the proper habits, ideals, and attitudes of leisure-time, citizenship, etc. be truly instilled. The other point of view holds that only thru a well-organized, definitely planned, and wisely guided program of leisure-time and citizenship activities, during school hours, can the possibilities along these lines be fully realized. If there

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#1. Naturally it is understood that, although credited, private music study was offered outside the school.
#2. The exception is Pittsburg, Penn.

is the so-called question of spontaneity, claimed by some to be inherent in the idea of "extra" curricula activity only, it is also claimed by the writer to be just as inherent in the "intra" curricula activity; there is furthermore no reason why all the features of the "extra" type cannot be hereby incorporated. Evidently such must be the belief and such must be the result , to some extent, in at least nineteen large cities of the country.

But this does not solve the problem. Why is it not possible to give fair and adequate credits to a program that is entirely outside the regular school hours? It is possible and it is being done with great success in Rochester, New York. Furthermore, it may be the only possible solution in some of the smaller high schools. The most convincing answer to this question, however, involves a number of considerations: In the first place, it takes an unusually competent music teacher to attract, after school, all those who should or would attend during school hours. There are many good musicians to-day and there are many good teachers to-day, but, as yet, there are not many who excell both as teachers and musicians. In other words, the writer feels that most schools will not possess a music teacher who is drawing-card enough to attract all the students who should be attracted---even though credit is offered.

In the second place, it is inevitable that the pupil will take the viewpoint that his applied music (orchestra , glee-club, etc.) since it is not offered during school hours, is not of vital or significant importance. He may assume the attitude that, when something more important arises, it will not be absolutely necessary to attend these afternoon music classes, or, if he has

the opportunity to earn money, he may drop it entirely. The point is that the afternoon music class not only makes it easy for the student to consider the subject lightly, and to be irregular in attendance, but it also creates an unsatisfactory credit-giving situation from the point of view of the administration, and an unfair one from the point of view of the faithful student.

Finally it should be clearly understood that the applied phases of music study, i.e. the actual participation in its performance is , for those who elect the orchestra, glee-club, etc., and are fortunate enough and ambitious enough to gain thereby, the most valuable phase of their music training. It is here more than anywhere else, that habits, ideals, attitudes, and knowledges about musical self-activity will be most firmly implanted. And it is the question of learning in actual life-situations, of acquiring worthy habits of leisure time, home-membership, etc., by actually doing these things. They may be done outside of school hours, provided this doesn't interfere, provided that doesn't interfere, and so on. The life-situation exists the writer feels, whether it is given during school hours or after school hours: the teacher is there in both situations; in one instance the work is organized, in the other it is left to chance; in one instance the musically interested pupil must apply himself regularly without the evil results of a haphazard and half-serious attitude, in the other instance he is working at a handicap.

In considering the factor of college entrance credits in music it is hardly possible to do more in the field of music, by way of discussion, than can be done in the case of any other subject in the high school. We can only admit our humble position,

especially in New England, and then cite what progress has been made. The latest figures of any wide and authoritative extent are contained in a book prepared by the Research Council of the Music Supervisors National Conference.#1

"Of 594 institutions tabulated, 452, or 76%, accept music for entrance, while 142, or 24%, do not. The number that accept credit is increasing. While many of the institutions have recognized music for entrance for a long period, fully half of them have done so only during the last ten years. (Specifically stated, of 325 institutions answering this question, 159 have accepted music for eleven years or more, while 166, or more than half have established this practice within the past ten years. Of these, 81 have done so within the past five hears.) It is therefore evident that there is a decided trend in favor of more wide-spread recognition of music for entrance credit.

"The amount of credit accepted must be viewed in the light of the predominating number of fifteen credits which is required for entrance into colleges. The amount varies from one-half of one credit to seven credits or units, which would mean from one-thirtieth to about one half of the total number of units needed for entrance . The two predominating numbers of credits accepted, however, are one and two. That is to say, there are as many institutions which allow one credit as there are that allow two. Still, there are more institutions which allow two or more units (namely 271) than allow less than two units(186). (Six allow one and one-half units, 160 allow one unit, and 20 allow only one-

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#1."Survey of College Entranc Credits and College Courses in Music" (pp.3-4) By the M.S.N.C. and the Nat. Bur. for the Adman. of Music Published by the Nat Bur, for the Advan. of Music.

half unit or state that they allow only a limited amount. One hundred and sixty allow two units, 55 allow three, 45 allow four, 10 allow five, and 1 allows seven.) From this we may see , therefore, that in the majority of institutions a student may present at least two of his entrance credits in music."

The above facts show that the situation is not entirely discouraging. However, is it not reasonable to assume that considerably more progress would be made, especially in the accrediting of applied music, if the high school took the trouble to organize it on a sound basis for credit-giving?

At any event there are a few electives, a precious few indeed, that are not dictated from above. Is it necessary to place applied music outside the curriculum? Isn't it rather a question of choosing the most valuable (for individual needs and desires) from among the possible electives? For present-day conditions then, it is up to the music teacher to prove that he has as much to offer in the way of values as has the teacher of history, literature, or languages.

In a recent letter, the writer has received an authoritative statement of his own beliefs in regard to this matter of college accrediting in the music subjects. Dr. Earhart writes, "The high school curriculum is in the process of revision. As it now stands the college preparatory course in the new curriculum (in Pittsburg) will allow a total of two years in music, (two units out of the sixteen Carnegie entrance units) and the general course will permit more than twice than number. A movement is under way to allow in the college preparatory course *as many as can be taken without jeopardizing college entrance in the*

specific college which the pupil and his parents name as the object of the preparation. This is quite sane but is not yet assured."#1

The problem of crediting has still further ramifications when we come to consider some of the more specific phases as presented to the principal himself or to whatever body is burdened with the task of determining and granting credits. Reference is made to such conditions of disorganization as are found, by way of example, in some of the cities of the state of Massachusetts where the activities are usually held outside school hours. In the compilation of data from the 1928-1929 Survey #2 the writer found the following situation:

> Out of these 76 largest high schools in Massachusetts eleven gave credit for band and orchestra but not for glee-club.
> And, furthermore, thirteen had no glee-clubs but did have instrumental music of some sort.

This situation has been brought about the writer understands, by the fact that instrumental practice is considered prepared, that the student must spend time in outside preparation (in order to play his instrument) for these band or orchestra rehearsals, while the glee-club, not requiring this outside preparation, is therefore not deserving of any credit. The only logical, fair, and sensible solution to the problem, the writer believes, is the one, for example, that is employed in Worcester, Massachusetts. It is no more or less than giving the so-called laboratory credit for glee-club and regular credit for the instrumental music. In other words, in the Worcester High School of Commerce, 1/4 of a credit is given for orchestra and band and 1/8 of a credit for the glee-clubs. If the adminis-

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#1 Letter dated March 6, 1931. The underlining is Earhart's.
#2 See Appendix B.

tration takes the viewpoint that, since we offer credit to the instrumental music, to be fair we ought to offer music credit to the glee-clubs, and since those activities which are prepared should receive more credit than those which are not prepared, we may grant twice as much credit to the instrumental activities as to the vocal activities. If credit is granted at all, this seems to be the only fair attitude to take. It will be worthwhile at this point to find out the situation in the thirty-six cities and twenty-two states represented by the questionnaire.

TABLE VIII CREDITS GRANTED INSTRUMENTAL AND VOCAL ACTIVITIES AS SHOWN BY THE QUESTIONNAIRE

1. Number granting credit to both orchestra and glee-club	34
2. Number granting credit only to instrumental	0
3. Number granting twice as much credit for orchestra as for glee-club	12
4. Number giving equal credit to both orchestra and glee-clubs	10
5. Number giving equal amount of credit but (as given five times a week and during school hours) requiring outside preparation	4
6. Number granting equal credit but giving class instruction on the instrumental which was therefore credited and for which outside preparation was required	8

A concrete example of what may actually take place in what the writer terms an "unfair" system of credit-giving was found in one large high school in Massachusetts. In 1928 the band in the school enrolled twenty members and the orchestra seventy-five members. In 1930, after credits had been withdrawn from the orchestra for some reason unknown to the writer, and because the activity met during school hours at the expense of missing other classes, the orchestra has dwindled to about thirty members, and the band, which now receives twice as much credit as did the orchestra before, now enrolls fifty members.

It will be seen in the above table that twelve credit glee-club and orchestra (or band) as recommended. Twenty-two, however, have solved the problem by giving equal credit to both, but it should be pointed out that a large number of these were offering the orchestra and glee-club five times a week during school hours. Under these conditions, especially when outside preparation was required, or when instrumental credit was already being given in class instruction, the only logical proceedure is to give equal credit for both. The writer wishes to emphasize the fact that in the Massachusetts situation and wherever else the activities are given outside school hours, the system that is recommended is laboratory credit for glee-club and regular credit for instrumental.

The system of giving these activities during school hours, but at the expense of losing the work of other studies, is to be heartily condemned whether credit is given or not. Not only does it jeopardize the crediting in subjects other than music, but it creates further evils which have been spoken of in preceeding pages (page 69).

In order to have a more complete assurance that credits in applied music, i.e. orchestra etc., were being earned, administrators have utilized a number of safety devices, the most common of which are enumerated below:

(1) Requiring the pupil to take a regular lesson each week during the school year.

(2) Requiring attendance at all rehearsals.

(3) Requiring a certain amount of practice each week.

(4) Requiring the pupil to participate in all entertainments sponsored by the school.

Although these factors are variously employed in various schools, it is probably a more frequent occurence to have these requirements reversed i.e. to have membership in the orchestra or glee-club required in order to obtain credit for class instruction or even for private outside instruction. When employed to foster and promote orchestra, band, etc., however, these devices usually result in a better organized and more successful organization. However, since they are not favorable to individual situations, and individual differences always, the musical director should not forget that he can probably make exceptions to all of these rules and often to excellent advantage. Rule number one, requiring the pupil to take a lesson each week, is the rule that should probably be least employed (or enforced). In the glee-club such a rule would probably be quite unpractical, and in the orchestra or band it will probably be found that a number of the eleventh and twelfth year students will be unable to fulfill this requirement due to lack of time , college preparation, etc. Rule number two, requiring attendance at all rehearsals, should undoubtedly be most frequently employed--- in fact the writer cannot see where much exception should be made to it. Naturally a minimum number of required rehearsals should be set with a leeway dependant on the frequency of rehearsals. The third rule, requiring a certain amount of practice each week, is feasible. Presumably a good deal of this required practice might be devoted directly to the orchestral parts. In the glee-club individual

conditions would have to determine whether this stipulation should be operative. As for the fourth, requiring participation in all the entertainments, it seems reasonable that this rule should be enforced. Some high schools, where conditions of size etc. make it possible, a system of alternating is operated. Such a proceedure, however, should hold forth only for those functions which may be previously determined as of minor importance.

There is one other factor to be considered before closing this chapter. It is the question of how much music credit should be given toward a high school diploma, i.e. what percentage can the student earn in the music subjects? Conditions are naturally extremely varied , for it is evidently a matter of individual concern to each particular high school. In some of the large cities where there are several high schools, it is frequently the case to offer the vocational music course in one particular high school. Under these circumstances, practices would vary among the high schools within the same city. In a great many of the large high schools in Massachusetts a study of the survey showed that from three to five credits out of one hundred and twenty was usually the limit. In many of the far western high schools (California etc.) it is common to be able to obtain over half the total credits for a diploma in music. The only figures that are known by the writer are those presented in the following table. They were derived from the returns on the questionnaire.

(see next page)

TABLE IX TWENTY)SEVEN REPLIES TO THE QUESTION "WHAT % OF TOTAL CREDITS TOWARD THE DIPLOMA ARE AVAILABLE IN MUSIC?"

%	number of replies
5.5	1
6.3	1
11.7	1
12.5	3
15.0	1
16.6	1
18.0	2
19.0	1
20.0	1
25.0	9
34.0	1
35.0	1
38.0	1
no limit	3

Whatever methods are employed, whatever the rules and stipulations, "Credit should be given pupils who play in the orchestra etc. if the work is worth it. If for fun, no credit should be given, and music credits that are given in school should be earned; since music is to apt to be looked upon as a fad by pupils, public, and educators, the credits that music students receive should be convincingly hard to get."#1

ACCREDITING OUTSIDE MUSIC INSTRUCTION.

One of the most voluminously discussed and described branches of public school music is the granting of credits for music instruction given outside of school. The problem lends itself to experimentation and consequently has been exploited, not perhaps intentionally however, by a number of musical educators. On the other hand, there has been a vital need for some sort of system. Will Earhart in his Memphis Survey writes: "Amoung the reasons for quitting which are the usual ones , lack of time is prominent.

#1. Maddy and Giddings "Instrumental Technique" Op. Cit. p. 9.

This fact should give weight to the arguments for crediting outside music study. In one high school the reasons for quitting we were as follows:#1

Moved........................	29
Lack of time.................	81
Not interested...............	76
Health.......................	8
Finances.....................	11
Would not practice...........	3

As a result of pioneer endeavors, certain pretty fundamental conclusions and principles are available to-day. The clearest statement of the problem is perhaps the one found in Bulletin No. 49 of the year 1917.#2

"The recommendation of school credit for outside work is based upon the following considerations:

"The proficiency gained in singing or playing by many boys and girls during the high school period proves to be of great value to them in later life.

"Notwithstanding that most adults believe it desirable for young people to learn to sing or play an instrument, a severe handicap is put upon them by the necessity of attending at the same time, to the demands of their school work, and many pupils including even a number who expect to be musicians , rather than jeopardize their prospect of a diploma, abandon or neglect music during their high school years, when the greatest progress can and should be made.

"We regard as untenable the assumption, expressed or implied, that any individual would be uneducated if he pursued three or

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#1. Bur. of Educ. Bull. (1919) No. 50(5).
#2.Bur. of Educ. pp. 28-30.

four regular studies a year and added music to these , but would be educated if he pursued four or five studies a year and dropped music.

(It must be remembered that, judging from some college entrance requirements, this view is of necessity far from universal)

"We believe that this untenable assumption, expressed or implied, is due not to any active consideration of the question as to the place of music in the educational plan, but to a passive acceptance of academic standards that are now out-grown and should be abandoned.

"The plans by which such credits may be offered must be based upon the following considerations: (1)The work must be of a quality and standard that the school can conscientiously accept as equal to the standards maintained in the other studies pursued in the school. (2) It must be ascertained further that the pupil has sufficient musical ability to warrant spending the energy and time involved, and that he practices faithfully and diligently. (3) The course pursued by the private teacher must be outlined with sufficient clearness to enable the school officials to recognize it as having definite plan and purpose."

The following table gives an idea of the most common methods to-day, as exemplified by the replies to questions three to ten on the questionnaire:#1

(see next page)

#1. See Appendix A.

TABLE X REGULATIONS USED IN GOVERNING THE GIVING OF CREDIT FOR OUTSIDE MUSIC STUDY.

(1) Is credit given for outside instruction?

Yes	No
22	20

(2) Amount of time required for credit.

Hours per wk.					one hr. per day	90 min. per day
5	6	8	9	10		
1	1	2	2	2	12	1

(3) Is a supplementary theory course given with this ?

Yes	No	Requir.	Option.
8	6	6	2

(4) Can this theory course be taken outside of school?

Yes	No
1	7

(5) Is membership in the orchestra, glee-club etc. required for credit?

Yes	No
6	8

(6) Which of the following methods are used:

(a) Standardization of materials	0
(b) Certification	2
(c) Examination by the supervisor	3
(d) Examination by outside authority	2
(e) By b. and c.	2
(f) By a. and b.	1
(g) By a, b, and c.	2
(h) By a. and c.	1
(i) By b, c, and d.	1
(j) By Exam. Board	1

(7) Number who had discontinued credit it............2

(8) Number who gave credit for only two years' work.4

Question two shows that "one hour per day" was the most common requirement. It is not certain whether five or seven hours is meant. The average for all the replies is about six hours.

Question three is self-explanatory; it shows that where the theory course is given, it is usually required.

Question four showed an almost unanimous opinion that it should be given in the school.

Question five shows that both compulsory and non-compulsory membership in the orchestra are common.

Question six shows that various combinations for checking up on the outside accrediting are employed. Perhaps the most common ways were (1) that of certification, seven times, and that (2) of examination by the supervisor, eight times. Usually they were in combination for they appeared but two and three times

respectively as single means. Standardization of materials was never solely relied upon. It appeared in various combinations five times, however.

Question seven showed that the private teacher was considered the most important factor in determining the mark. For, in all, the private teacher's opinion was considered ten times.

Although the wide-spread utilization of the various plans for accrediting outside study is , in one respect, decidedly encouraging, the movement has inevitably developed a number of serious weaknesses. The writer believes that the greatest gain in this study will come from an evaluation of the most commonly accepted and practised plans, rather than from a detailed explanation of these plans.

Ths plan that is frequently utilized in connection with other methods but which is never solely relied upon, may be described as the standardization of the materials of instruction. Probably the greatest evils that may appear in this plan are: (1) the danger of forcing the private teacher to become pedantic, and(2) the unnatural condition created if there is offered only one straight and narrow path for all pupils to follow. Earhart writes in regard to the first danger as follows: "There is such a thing as atmosphere, of elevation of mood, and refinement of feeling, stimulation along lines of idealistic thought and endeavor....The academic subjects become formidable competitors if the tape measure form of evaluation is applied ....we do not want to force any good inspirational teacher of music who is teaching for school credits into a different type of teaching than that which he would otherwise adopt."#1

#1."Plan for Accrediting ....in High Schools" M.T.N.A 1916, p.104.

This is very closely related to the errors which may be committed against the student himself. It is often impossible to determine the value, in terms of inner enrichment and intellectual development, which may have been acquired by the student. And if this value is great, where the values as shown by the more obvious results in terms of certain definite pieces to be played is small, injustice may perhaps be committed. Although it may be further argued, due to individual differences, that some pupils progress faster than others, the answer is usually given that work must be above a certain standard of speed and accomplishment. The writer has at hand the Bulletin of the University of the State of New York, entitled "Applied Music for Public Secondary Schools" This booklet contains a course of study for the pianoforte and violin each of twelve years in length. Sufficient variety and sufficient grades of difficulty are offered among the material of each year so that it would be reasonable to expect some combination of materials which would fit the needs of nearly every individual. The point is, any accredited list of materials can not be limited, for it would have to be constantly revised and enlarged.

This standardization of materials plan may offer the advantage of serving to guide the private teacher in preparing for a semester examination or in generally improving his materials of instruction. However, this plan is entirely out of the question if used alone, and it is probably most valuable when used in connection with the examination and certification plans.

The second very common plan is that of certification or the use of a selected list of private teachers. Unquestionably the problem always present is: How shall the competency of the instruc-

tor be determined? One of two possible ways are open: (1) certification or (2) an examination of the pupils. The greatest difficulty with the first method is to find some authority to perform this task of selection. Probably the state is the only logical one to assume this authority and responsibility, but the state has no machinery for such work. Neither, from the political standpoint, will it always be the fairest solution of the problem. Some even offer the objection on this point that "ascheme of credit-giving entirely appropriate in a New York City high school might be equally in appropriate for most high schools in remote and smaller centers....The average small town piano teacher is not noted for musical or artistic attainment or pedagogical capacity."#1 Where standards are obviously low, the writer is of the opinion that the only fair proceedure is to omit the giving of credits entirely. If, on the other hand, there are some who receive competent instruction from an out-of town teacher, it is only fair that such instruction be credited. One of the extreme measures in this certification plan is the one described below:

"In one city it is required that every teacher in the high school must be a graduate of high school and college, and must have had two years teaching experience. The same rule applies to the private music teacher . He must be a high school graduate, must have graduated from a school of music equivalent to a college, and must have had two years experience as a teacher , before his work can be credited in the high school."#2 This plan, the writer feels, is unreasonable in that it puts a premium upon a music

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#1."Accrediting Outside Piano Instruc," Hartt, J. M.T.N.A. 1916.
#2. Bur. of Educ. Bull. (1917) No. 49, pp. 28-30.

training in an institution . Frequently the members of a symphony orchestra , who might be quite competent to teach, would be excluded under this system.

Occasionally the plan exists whereby the music supervisor determines the certification of the private teachers. Although this plan might be entirely fair and practicable under one supervisor, it might be very undesirable under another. On the whole, it seems to be the least satisfactory method of certificating the outside private teachers.

A third and widely favored plan, is the rating by examination, and the examination may be conducted (1) by the supervisor himself (2) by a board appointed (3) or by an outside authority. Ralph Baldwin feels that the most generally successful method is an examination by an outside authority.#1 "Although the examination mehtod is better, there is danger in employing a local examiner, for prejudice may play an injurious part. In other places the examinations are conducted by some authoritative musician who is in no wise connected with the musical life of the city where the examination is given." When a board is the means of examining, it usually consists of a committee of leading musicians of the community, including the instructor of music in the high school. "The work is usually conducted in such a manner that the examiners do not see the pupil who is being examined, nor do they know the name of the pupil or his private teacher."#2 Without doubt some combination utilizing the examination plan will eventually prove most successful. The values of the examination (and admittedly its

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#1.Letter to the writer Dated Dec. 10, 1930.
#2.Bur. of Educ. Bull. (1917) No. 49 pp. 28-30.

weaknesses) in any subject of study are naturally also present in the field of applied music. In fact, such an incentive, like that of preparing for a concert , often proves to be invaluable both from the teacher's and the student's standpoint.

Before closing this discussion of outside accrediting , one of the most important phases of it should be clearly understood. The requirement of a concomitant supplementary theory course is, in some cities and towns an extremely difficult if not unwise, requirement to make. The greatest value that comes from such a course is that it makes increasingly certain "thatgeneral musical knowledge, which may be gained in study within or without the school, must validate what else might be mere digital dexterity."#1 Although the values to be derived from such a course are not to be disputed, the question is whether or not it should be required (1) when it is of doubtful worth and (2) when it cannot be offered by the school itself. In one Massachusetts city, a situation which was very familiar to the writer, developed as follows: A leading musical educator came from Boston, instituted and developed a practical scheme for outside accrediting, and then described the plan in one of the year-books of the M. T. N. A. His plan called for an examination by a competent outside authority as well as a required supplementary theory course which could be taken outside of school. The plan worked admirably for two years at the end of which period, due to the death of the man giving the supplementary course, this theory course was given by a man entirely unfitted for the task. The result was that none but this person's own pupils received school credits for outside instruction because practically all the other

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#1 By Will Earhart in a personal letter to the writer dated March 6, 1931.

students in the city who were old enough or far enough advanced, did not wish to under-go the ordeal of such a farce. As shown by Table X, the replies of the questionnaire to the question, "If required, can the supplementary theoretical course be taken outside of school?", were almost unanimously "No". In Rochester, New York, the students are allowed to take this course at the Eastman School of Music. In such cities as New York, Boston, Chicago etc., a similar procedure is heartily endorsed. In a small town or city, however, if the school finds itself unable to give a supplementary course either in theory or appreciation, and if it cannot be secured at a reputable music school, the most sensible procedure would be to do away with the requirement of a supplementary course. It should not mean, however, the entire abolition of the plan of accrediting , for it would be an easy matter to re-evaluate the granting of credits. Occasionally some cities make this course optional with corresponding allowances for credit.

The writer has just received from Will Earhart a description (including some cards, papers, etc.) of the plan for crediting outside music study in Pittsburg, Pennsylvania. The plan is one of the most successful in the country and the following description by its originator will give an idea of the scheme:

"The monthly report card is filled in duplicate, except that one-half bears no signatures of pupils or teachers. Examination of the course by inspection of the cards is conducted by use of the un-signed halves of the cards. By this plan we are able to secure from the most authoritative musicians in Pittsburg a careful evaluation of any course in its progress from month to month with no danger of personal or professional

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prejudice.

"The examinations at the end of each school semester are conducted from the unsigned halves of the semester's report cards and the pupil is not brought within view of the examiners. The examination is based upon material previously inspected and endorsed throughout the term by competent judges.

"I believe results can be perfectly guarded by this plan without resorting to prescribing a list of teaching pieces and examination pieces, or without adopting an accredited list of music teachers. If the State can be led to take over the certification of music teachers, standardization of work might be secured in that way. If State certification is not the practice, I know of no way that seems to me so advantageous as this I have described."#1

The value of and need for a practicable and workable system of outside accrediting is one of the most important phases of public high school music to-day. There should be no justification for the high school, to-day, in a community where competent teaching is available, in which the student desiring to take music lessons is penalized by spending his own time for practice in addition to carrying a full load of school subjects. "It may be that a combination of the two plans, the certification of the private teacher, and the examination of the pupil, will eventually be adopted as the most satisfactory. Granting high school credit for outside music study under any well-organized plan will surely tend toward the elimination of the unfit music teachers and the elevation of standards of music instruction."#"

#1. Letter to the writer dated March 6, 1931.
#2. Bur. of Educ. Bull. (1917) No. 49, pp. 28-30.

G. THE MUSIC TEACHER AND THE COMMUNITY

1. The Music Teacher or Supervisor.

Regardless of how well the best methods and practices of organization and administration are set up, the whole machine will be cumbersome and impractical , if not entirely useless, without a music teacher who is competent. There is not much doubt that this factor is the supremely important one, and the great contribution to public school music in the future will be the increasing emphasis upon this point. Probably more than any other subject, music study, by its very nature, its appeal to the sensuous, the emotions, its pliability, and its intangibility, demands the highest skills as a teacher. The musical ability of the music teacher is vitally important too, but it is safe to assume that a great many of the music teachers in our public high schools have been far greater musicians than teachers. Since there has not been , in the past at any rate, adequate opportunities for the training of public school music teachers, it is not unnatural that there should be an emphasis on the side of musicianship. To-day there ought to be no excuse for accepting teachers inadequately trained and inadequately prepared in the fundamental principles, ideals, practices, etc,.of public school music. The only excuse that can be offered may be the fact that those fundamental principles, ideals, and practices are not yet fully evident to the training schools themselves.

It is natural that there should have been a lack of worthwhile written materials and principles in the field, for most of the successful men have been busy doing their part in action in

the schools themselves, by way of concrete proof. Within the past five or ten years, however, these men have made ample demonstration that success was possible. A few valuable and significant books have been written on the theory of the subject, and their titles are listed in the bibliography of this study; in fact practically all that has been written by way of books on the subject will be found there. None of these works are complete, and some of them have a questionable value, but the man or woman, however, who wishes to devote his or her life to the field of high school music, can receive some valuable hints there. The three important sources for the preparation of the future music teacher are: (1) the course of study on the institutions offering public school music training, (2) the regular teacher-training institutions, and (3) observation, study, and practice with a competent supervisor.

Unquestionably there are some institutions which attempt to combine all three of these possible ways of preparation. It is not the task of this study to determine how complete or how successful this training may be; it would be worthwhile , however, to point out here some of the important principles and problems of practice that are involved.

From the point of view of the school of music, a most fundamental principle should be the understanding of the differences of the problems (1) facing the music teacher in a large city, and those(2) facing the music teacher in the smaller city.

From one aspect this difference is no more than the difference between all-round ability and specialization; from another aspect,

however, it means music and something else for the smaller-city teacher, and one particular branch of music, perhaps, for the larger-city teacher. The point to be made clear is this: the writer is of the belief that the greatest progress in high school music in the future will be made when the music in the small high school is taught by a *high school teacher.*---when it does *not* constitute merely an additional burden for the over-worked supervisor himself. If this is to be the case, the teacher of the band, orchestra, and appreciation courses, for example, should also be trained to teach mathematics or science or language, whichever choice the prospective individual teacher may make. It may be argued that this is what is already being done in a few places with such poor results. The similarity is not complete , however, the one essential difference being that the teacher will be prepared *both and equally as much* for the music and the other subject, and not for the other one alone.

There are other advantages from this procedure besides the tendency to improve the quality of the teaching. One of the most outstanding effects, the writer affirms, will be the improvement upon the status of the high school music itself. Somehow, in some rather intangible manner, the school's attitude toward music becomes more cordial and more respectful. It is less a hit or miss proposition with the students and more a "regular" subject. Furthermore the music teacher is able to increase this attitude by reason of the fact that he has a definite task which is an important part of his job, and one which he has ample time to successfully accomplish.

The question may now be asked: shall the music school train another group of students in the field of high school music with the obvious intention of placing them in a vocal or instrumental department of a large city system? The plan sounds ideal in theory, but it doesn't work out in practice. There will be a few who are really talented enough to warrant being specifically trained for a large high school position, but the vast majority must obviously be trained to enter the small high school. It must be understood in reading this plan, that a separation is being made of the tasks of the supervisor of the elementary school and of those of the high school music teacher. The actual fact of the case is more likely to be that the teacher trained in a course in public school music will be called upon to teach (1) high school, elementary, and junior high school music, or (2) elementary and junior high school music, or (3) junior high school music or (4) senior high school music, or (5) elementary school music. Naturally he should not leave the institution of his preparation without some knowledge of all fields. The point the writer wishes to make is that if high school music develops in importance in the future (as it should do), there is going to be an increased need of competent high school music teachers. The quickest and most practical entering wedge for preparing them seems to be the way described above.

Before leaving the subject of teaching and teacher preparation it would be well to lay some stress upon the fact that the music teacher must be first a teacher and second a musician. So many in the past have been fine musicians but somewhat less efficient as teachers. "The knowledge and skill

required to properly lead an orchestra or a band so that encouragement may be given the beginners, and at the same time care exercised in directing the work of the more advanced, means a demand for thoroughly competent and well-trained musicians. It is hoped that school authorities who are placing young instrumentalists in the hands of music teachers will see that the right kind of instructors are engaged for the work."#1 As another author writes, "It requires an unusual combination to be a successful teacher of music. The best ones are those who are teachers first. It is easier for a teacher to learn music than it is for the musician to learn to teach school."#2

(2) THE MUSIC SUPERVISOR AND THE COMMUNITY

Some years ago Thomas Tapper wrote, "There has never been so fine an educational opportunity as this of the supervisor of music for self-education, self-direction and self-development in a vast area of work, the terms and title of which do not stand in the bond."#3 In the proportion that the size of the community becomes smaller, so inversely will the individual responsibilities of the single supervisor of music increase. Oftentimes the school music teacher is the only member of the community who can lead, sustain, and increase the musical advancement of the town or city. If such is the case, this supervisor is not only a school teacher but a community teacher as well. This relationship between the school and the community in musical matters was described by Earhart in his Memphis report as follows: "Where can art be put into the lives of the people in a basic way? In

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#1. Bur, of Educ. Bull. (1921) No. 9, p.8.
#2. Maddy and Giddings "Instrumental Technique" Op. Cit. p. 3.
#3. Tapper, T. "The Music Supervisor" Op. Cit. pp. 170-171.

the schoolroom. There the basic development must begin. In the adult community the tendencies developed should merely be finding natural expression. The question to which we are addressed, therefore, is whether the music in the city outside is an expression of that which the schools have created, or, instead, whether the musical forces in the city are performing a dual role of developing the musical tendencies of the community and expressing them at the same time. There is of course no sharp line of division ....The schools have done little or nothing to develop orchestral playing. Yet since 1906 there has been almost constantly in the city an orchestra of almost symphonic proportions containing a large number of players who were at the time of their membership either students in the high school, or who had been students in the highschool while getting the musical training that enabled them to attain to membership."#1

Unquestionably this quotation presents a vivid picture of the task and function of the music supervisor. Especially will his task be of great importance wherever he is confronted with the problem of teaching the applied music, (i.e. orchestra, glee-club, etc.) outside of school hours. The success of his task will also be dependent upon his success in securing the cooperation of the parents, thereby making the pupil feel that the activity is so worthwhile that it couldn't be missed.

The community, and especially the parents, will take particular pride in the public efforts of the students in a musical way. The advantages here, however, are twofold; not only will the community function be fulfilled, but the orchestra or glee-club leader

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#1. Bur. of Educ. Bull. (1918) No. 50 pp. 57-58.

will find an unexcelled means at his disposal for arousing interest and increasing attendance at the rehearsals. Of course there are the assemblies and other school functions to play for, and there may be, it is hoped, the appreciation course to play for; in addition to these, three or four annual concerts of the various activities combined offer an especial attraction. In other words the condition may well come aboutwhere, "If music does not seem a vital , an urgent thing to the majority of parents, then music will not be vigorously taught."#1 It is also recommended that the supervisor himself, for he will undoubtedly be able to sing or play to some extent, realize a true responsibility in offering this talent occasionally in the school auditorium free of charge. In the small cummunity seldom favored with the opportunity of hearing and seeing a musical performance "in person", the supervisor could arrange a series of lecture-recitals---doing the lecturing as well as the playing himself.

In the large city on the other hand, the role of the supervisor is nearer that of an executive than that of performer. Not only , also, must he have a forceful personality and an abundance of enthusiasm, but he must be able to project these qualities into the life and atmosphere of the community about him,---to"sell" his music , in other words. Probably one of the outstanding examples of such an executive is T.P.Giddings in Minneapolis. In addition to being one of the finest school music systems in the country---admirably organized in the way of accrediting, teaching, etc,---there are two unique features. One is the absolute certainty given to the training of music in the elementary schools. The

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#1. Bur. of Educ. Bull. (1919) No. 50 (5).

music supervisor personally examines each grade teacher before she is accepted into the school system. In the second place the supervisor is in close relations with the Minneapolis Symphony Orchestra. Not only does the orchestra offer appreciation concerts, etc, for the schools but it provides a most unusual incentive by giving one or two talented pupils the opportunity to appear in a regular concert as soloist. In other words, Mr. Giddings "assumes, that which , in a few cities, is called "the city director of music. It is this office which all supervisors ought tt hold---even if it doesn't pay a salary.

The National Bureau for the Advancement of Music has published a little booklet entitled "The Progressive Newspaper and the Democratic Music Movement", and since 1918 it"has been helping in the establishment and maintenance of music pages, and regards this as an important field of its activity. The cooperation of the Bureau consists in the first place, of a free weekly news service of four articles of broad interest relating to music." In other words the Bureau realizes the value and need for sustaining community and public interest in music. The supervisor will avail himself of the values of the local press but he must at the same time remember that it is only one means and that his most important duties are in the form of activities. Not only will he find it valuable to know the local board of education, but if he is a high school music teacher, the elementary school teachers and their work as well. The apparent obviousness of these recommendations is offset when one realizes the extreme importance of the social aspect of school music. The music teacher can least afford to seclude himself or neglect any worthwhile opportunity whatsoever,

by means of which he can popularize and foster music. Some of these opportunities (and they are always many and varied) are: (1) consideration of the number of books on music in the library, (2) Boy and Girl Scout music, (3) Pupils' recitals, (4) the choral club, (5) Appreciation Club (both within and without the school) (6) the town band,(7) the community orchestra, (8) the music in the churches, (9) local instrumental and vocal chamber-music combinations, etc., etc. In all this work he should make it clearly understood that the attitude of the public towards the pupils' efforts should not be too critical. As G.L.Lindsey says, "The public may for a time have to endure a few discords, but they should attend in large numbers and applaud vigorously."#1

To sum up, the community and the supervisor will get along best and profit most when the latter is a man who is primarily interested in the musical development of young people---"a man with a real love of the art, a sympathetic rather than an academic appreciation of its beauties, and its forms---and a sincere belief in the function of music in man's life."#2

#1."Recognition of Music Education in the Public Schools" N.E.A. Proceedings 1927, pp. 492-494.

#2.Bulletin No. 119, State Dept of Education, Austin, Texas, p.12.

CONCLUSION

From all that has been said on high school music so far, the writer sees that there are a number of significant principles which are of very great importance. The future fulfillment of two of the aims of education in this country , namely, worthy home membership and worthy use of leisure, demands a consideration of the problems brought out in the conclusions below:

(1) It is evident that one of the greatest weaknesses in education has been the emphasis upon single aims to the neglect of others.

(2) The worthy use of leisure will become an increasingly important factor in the aims of the modern high school.

(3) The Damrosch Hour marks a beginning of an educational method that is of real importance , especially to the smaller high schools.

(4) Like the problem of visual education, this problem needs to be carefully comprehended; since it is but one phase of the larger problem of education, it must also be realized that there is danger in over-emphasis.

(5) Worthy home membership is also becoming increasingly important : the values of music on this score should be fully looked into.

(6) It is evident that the average high school is still very inadequately solving the problems of education for two aims cited above.

(7) Probably the greatest factor in the success of high school music in the future will be the caliber of the music teacher:

a- Executive ability   b- "Personality"
c- Administrative ability   d- Teaching ability
e- Musicianship

(8) There may be a place for the harmonica band, the drum corps, even the jazz orchestra, in the school system, as a stepping stone, but that place is least of all in the high school where the "ideals" of music education in the schools should come near-attainment.

(9) A well-developed system of school music possesses great values in the articulation of elementary , junior, and senior high schools, which have not been utilized or realized.

(10) Without much doubt the band has frequently assumed a role which is out of proportion to its true values.

(11) The expense of a survey of school music from the outside is not prohibitive; there is no reason, however, why the same results cannot be attained by the school system itself.

(12) If the offices of State Director of Music and City Director of Music could be filled by competent and "non-political" men, such a proceedure would perhaps be the quickest in attaining the objectives of Leisure and Worthy Home Membership.

(13) One of the most important facts that must be realized by everybody is that either the school day must be considerably extended, or that something must be eliminated. Some American schools are trying to do in five hours what some English schools take ten hours to do. The realization of all the objectives of education will come about only when the school day is considerably lengthened and when adequate utilization of this extra time is really made.

(14) Probably in the majority of cases to-day, the aims are most fully realized by the few who stay "after" school.

(15) In music study as well as in all other study, it is well not to lose sight of the fact that the educand must first have some body of facts or skills before true appreciation can be taught ---in other words, we must begin by touching familiar facts and experiences.

(16) It is also well to realize that skills are possible only by some process of drill which is unavoidable.

(17) Appreciation of music, or music for the greatest numbers, is the large aim of high school music instruction.

(18) There are also a number (considerably larger than is realized to-day) to whom music abilities and skills will be equally as valuable.

(19) The music courses in the order of their importance seem to the writer to be as follows: (a) General Chorus, (b) Chamber-Music, Orchestra, Glee-club, or Band (c) Accredited Outside Study, (d) The Appreciation Course, (e) The Theory Course.

(20) The above order of importance should be a more flexible guide for the individual high school in making a music curriculum than any specified curricula for certain-sized high schools. However, familiarity with actual curricula in various-sized schools, either from literature or observation, is of considerable help.

(21) Self-participation and self-activity will usually give the greatest pleasure and satisfaction to the individual, although technical proficiency alone is not to be prefered to general musical knowledge.

(22) One of the first tasks of the high school administration is a serious consideration of the problem of crediting music work with an inclusion of all the phases considered in this study.

(23) It is not to be wondered at if some of the aims and objectives of high school music to-day appear to be in the realm of ideals; however, the more general aims, Worthy Use of Leisure and Worthy Home Membership, are in no present danger of over-emphasis. It is well to keep in mind the following idea:

"Theory left to itself tends to divorce itself from the actual and the possible, and thus to lose its value as a guiding principle. Practice, when acting alone, degenerates into unintelligent initiation and ultimately into stagnation. The only adequate proceedure is a synthesis of the two."#1

#1. Foster, H.N. "High School Administration" p.48.

APPENDICES

QUESTIONNAIRE for THREE- or FOUR-YEAR HIGH SCHOOLS

Prepared by C. A. Grimes (B.S. Harvard), #11 Rowena St., Dorchester, Mass.

SUBJECT	No.cr. allowed per year	total no.allowed to diploma	No.accepted at y'r state Univ.	work given during or after sch.hrs.	TIME min. per period	REQUIRED		class classes eligible	Requirement for entrance		No. enrolled
						periods per week	outside prep		other c'rses	ability	
CHORUS											
GLEE CLUB (boys)											
GLEE CLUB (girls											
GLEE CLUB (mixed)											
ORCHESTRA (advanced											
ORCHESTRA (second)											
BAND (1st)											
BAND (2nd)											
CLASS INSTRUM. INST'N											
CLASS VOICE INST'N											
INDIV. INSTRUM. INSTN											
INDIV. VOICE INST'N											
STRING QRTET, TRIO											
HARMONY I											
THEORY I											
HARMONY II											
THEORY II											
MUSIC HIST.											
MUSIC APPRECIATION											
COUNTERP'T											
ORCHESTRATION											
COMPOSITION											

(1)Percentage of total credits available toward diploma ________
(2)Inter-high-school Band(yes or no and size)________,Orch.________ Glee-clb______
(3)Is credit given for outside instruction in any of the following?
a-Violin;____;b-Piano____;c-Other Strings____; d-Wood-wind____;
e-Brasses____;f-Percussion____; g-VOICE________
(4)Amount of practice time required for credit in this instruction____________
(5)Credit allowed for practice time:(a)per year ______(b)toward diploma________
(6)Is a supplementary theoretical course offered with this?___If so,is it required?________ optional________
(7)If required,can it be taken outside of school?________
(8)Is membership in high school orchestra, band, or glee club required in order to be credited a) in outside instruction?________
b) in class instruction in school? __________
c) in individual instruction in school? ________
(9)Are any of the following methods used to credit outside instruction:
a)Standardization of materials of instruction?______________
b)Certification or use of a selected list of outside private teachers?_______
c)Ratingby examination by:1-the music supervisor_____;by outside authority____
(10) Report-card mark given by:a)private teacher______;b)theory teacher_______
c)examiner_______
(11) What instruments are taught in school?____________________________
(12) Is the expense borne by the school?________ or by the pupil?__________
(13) Does the school own any instruments?____________________________
(14) Are any of the following used in appreciation courses?a)Phonograph________
b)Player-piano_____;c)Damrosch Aprreciation Hour;____;Reporting local concert
(15) Does time allow use of Damrosch hour by any other pupils in school_____
CITY____________STATE____NAME OF SCHOOL____________or NUMBER OF SCHOOLS FOR WHICH THIS DATA IS EFFECTIVE________
Total credits required for graduation ______

Signature ____________________

APPENDIX B.

The data, compiled from the High School survey, 1928-1928 of the State Department of Education, Boston, Massachusetts, was gathered under the following tabular form:

credits given in the following

SCHOOL	CHORAL MUSIC			HARMONY I			HARMONY II			GLEE CLUB		ORCHESTRA		BAND		enrollment of school	Total credits required for graduation
	classes elegible	periods a week	number enrolled	classes elegible	periods a week	number enrolled	classes elegible	periods a week	number enrolled	number enrolled	number of credits	number enrolled	number of credits	number enrolled	number of credits		

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